

## A MESSAGE FROM THE EARL OF CLARENDON.

**THE  
RADIOTIMES**

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## Parliament and Broadcasting.

By IAN FRASER.

[Captain Ian Fraser, M.P., is chairman of St. Dunstan's, and was a member of Lord Crawford's Committee on Broadcasting. In the following article he seeks for the reasons why Parliament lags so far behind the public in taking an interest in all that has to do with broadcasting.]

WHY does Parliament take so little interest in broadcasting? It may be that an attempt to answer this question will help listeners to gain a correct and lose a wrong impression.

Recently Parliament made a decision of very great importance with regard to the future conduct of the broadcasting service in this country. To make this decision consideration had to be given to a variety of very important matters, including principles of taxation, the incalculable effect of broadcasting upon adult education, the use or abuse of broadcasting by politicians and controversialists, and the relations of the broadcasting service to the newspaper press. Yet only a thin House listened to the debate, and it was all over at half-past eight, when the House is accustomed to sit till eleven o'clock.

I wonder if one reason is that Members of Parliament are bad listeners? Perhaps because we are always talking ourselves, or possibly merely because our evenings are so taken up with duties in the House and in our constituencies that we have not time to listen. This might account for it, for we are naturally interested in things more or less in proportion to the extent to which they touch our own lives. My own view is that this is not the main cause, but that it is certainly a contributory cause.

The principal reason is, I think, that Members of Parliament are busy beyond

measure with their manifold duties, and have unfortunately little time to investigate by their own research every one of the multitude of public questions that come before them. They must give a preference to those subjects which insist upon their attention because of the interest which they arouse in their constituencies.

But why does not the future of broadcasting intrude itself upon their attention in such a way that study of its progress becomes compulsory? Surely it is a matter of vital interest to a Member's constituents? It undoubtedly is, but does it impinge upon the consciousness of an ordinary Member of Parliament? I think not. First, there is no grievance about it. Nobody has been deprived of something he or she cherishes. On the contrary all have had, owing to the initiative of the B.B.C., more than they could have expected or even imagined possible. Then it is not dear; on the contrary, it is surprisingly cheap, the best ten-shillings-worth I know, and so another possible cause of public agitation—or shall I say, interest?—is absent.

Perhaps in the past the man in the street has not fully realized that many aspects of broadcasting touch insistently upon large questions of public policy and are therefore very much subjects about which their Member should be informed, and in regard to which questions may legitimately be asked of him. I do not mean that he ought in the past or under the new constitution to be held responsible for the detail or even the principles of programme management, but questions such as interference, the inadequate covering of a district with powerful transmission, the broadcasting of inadequate news or the withholding of essential news, certainly are

and always have been matters upon which it is not merely reasonable, but desirable, that Members of Parliament should inform themselves.

It is noticeable how few of the important newspapers devoted much space to the problem in its wider aspect before and after the Parliamentary debate. Even amongst the more serious papers, with two or three notable exceptions, there was a curious absence of thoughtful suggestions or reasoned writing. Is this, I wonder, due to lack of vision or appreciation of what broadcasting is going to be and to do? I think not. There is no man so competent to visualize the extraordinary potentialities of broadcasting as the editor or leader-writer. I wonder if there is some subconscious thought of self-defence behind this reticence—a perfectly natural feeling that this vastly powerful agency, capable of reaching homes which newspapers seldom enter, and capable of forcing itself into all homes, may be a young and dangerous rival.

WHATEVER may be the cause, I am sure that the lack of interest shown by the Press in this subject has had its effect upon Members of Parliament. Members, I think, come to rely upon the newspapers, though many might at first deny it, to call their attention to matters which are exercising the public mind. The instinct of the newspaper man is a sure guide in so many cases that perhaps it is too frequently relied upon.

I am convinced that the measure of attention which newspapers pay to what might be called the politics of broadcasting is not a true reflection of the public interest that

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## Intelligence or Reason?

Professor J. Arthur Thomson on the Mind of Animals.

[In this, the last of his notable series of Talks on 'The Mind of Animals' (five of which have already been published in THE RADIO TIMES), Professor Thomson sums up the evidence for and against the belief that animals show traces of a rational mind, and decides that they may have intelligence, but Reason belongs to man alone.]

In the course of this series of broadcast talks, we have taken a rapid survey of the mental activity of animals, from the highly intelligent apes to the highly instinctive ants, and down to a much lower level in the poorly endowed, yet very effective, earthworms. Let us now turn to a few problems that we had to pass by the way.

*Have animals language?* The strict answer should be No; but certain saving clauses are necessary. True language means the expression of a judgment by means of socially imitative sounds. Many animals such as apes, dogs, parrots, and rooks have words, which express definite emotions, like anger, fear, and love; or indicate certain things, like food and danger.

But no animal makes a sentence, and though a dog may manage to express approbation, it does not do so in so many words. Parrots and starlings imitate sounds, sometimes those made by their fellows, and this is a great step towards language; yet they never utter a sentence or express a judgment of their own. The appropriateness of their mimetic sentences is sometimes fortuitous, sometimes associative, and occasionally, perhaps, intelligent; but the sentence-uttering itself is, of course, purely imitative. That dogs and horses and many other animals learn to associate a sound or word uttered by man with a certain thing, person, or action is admitted by all, but it does not come near language.

*Can animals communicate with one another?* In many cases the answer should be 'Yes'. Vocal signals often pass from male to mate, from parent to offspring, from offspring to parent, from kin to kin; and a sound is often a word, and a word is enough for the wise. Among animals like dogs, that live very largely in a world of smells, a particular odour may convey information. Spiders that live very largely in a world of vibrations can speak to one another in the tremor of a silken thread. There are, indeed, many ways in which animals communicate with one another—both with and without words.

*Can animals count?* Many sportsmen believe that rooks and some other birds notice when four men arrive with evil intent and only three depart, one having cleverly hidden himself; and the inference is that rooks can count up to four. But it is much more probable that the alert birds detect the concealment.

Dr. Romanes's chimpanzee, Sally, used to offer three straws when asked for three, or five when asked for five. She associated the sound with a number; but Dr. Romanes was inclined to go further, for he told us once that when Sally was in a hurry to get her reward, she sometimes bent a straw so that its two ends stuck out between her finger and thumb, thus making one straw count for two. When the reward was refused in such a case, Sally would straighten out the bent straw and pick up another to complete in a fit and proper way the number asked for.

If Sally's behaviour was rightly interpreted, the case is very important; but it is necessary to be cautious. That the alert ape is known to be very quick to take advantage of conscious or unconscious signs of approval on the part of the observer or the gallery. If the clever creature, having gathered three straws, sees that the audience is satisfied, then it gathers no more.

An old and simple experiment with horses hints at some appreciation of quantity, if not of number. The horse was offered on a table a choice between one lump of sugar and two or three lumps, and it always preferred the more than one. Yet, it showed no preference for three lumps as contrasted with two.

The same kind of experiment made with hens yielded somewhat surprising results. Certain kinds of hen had no hesitation in preferring a ten-grain heap to a six-grain heap, or even in preferring three grains to two, four to three, five to four, and six to five. But it is possible that the choice was based on a volumetric rather than on a numerical estimate. So when a brooding bird is troubled over the theft of three eggs out of six, it is, perhaps, not more than dimly aware of a quantitative disturbance in the picture or in the tactile sensations.

It would take too long to discuss with fairness the difficult case of 'the thinking horses of Elberfeld' that used to stamp out the answers to arithmetical questions written on the board; but it may be said that when they came to extracting cube roots, they proved less much. The probability is that the horses took advantage of conscious or unconscious signs on the part of the teaching staff. We think, then, there is not much reason, at present, for believing that animals can count more than a very little. For counting requires counters, whether words or symbols or tallys.

*How do animals find their way home?* Since it has been well established that brooding terns, taken from their nests and transplanted by ship in closed baskets, can find their way home from a distance of 800 miles across seas never before visited, it seems necessary to postulate a special sense of direction, of which there are hints in many animals, from limpets to cats. But this postulate remains a very empty one; we do not even know where the sense is situated.

On the other hand, it has been experimentally proved that ants and bees do, to some extent, individually master their region, and learn to take advantage of all sorts of wayposts and hints, such as illumination and slope, odour and surface texture. Whether this individual learning, of which something is seen in homing pigeons, is sufficient among ants and bees to enable the creature to find its way home without any special sense of direction, is still uncertain, but it seems to go a long way.

*Do animals reason?* The word reason is now used in a definite way to mean *conceptual inference*, that is, thinking in terms of general ideas, as we are doing just now. So far as we know, man alone has reason. But there is no doubt that some animals reason in the sense that they make *perceptual inferences*, thinking in terms of the concrete.

In other words, they may have intelligence, but they have no reason. They may show intelligent behaviour, yet they do not rise to rational conduct. Apart from intelligent behaviour, we have ranked instinctive behaviour, which implies an inborn ready-made repertory, and seems to be on a different line of evolution. Yet intelligence and instinct are often mingled.

By 'mind' in these studies we have meant the inner or subjective aspect of the animal's activity, which cannot be described in terms of colloids and chemistry, of matter and energy. We mean the stream of feelings and emotions, of desire and endeavour, of images and memories, and the dawning power of judgment.

Our general conclusion is that where there is life, there is also mind; and though it may not be in itself much of a mind, it has promise.

## Old Times and New Needs.

Talks for Country Listeners.

BEGINNING early in the New Year, two special series of talks designed especially—though of course not exclusively—for members of Women's Institutes will be broadcast on Wednesday afternoons at 3.45 p.m. It is hoped that many Institutes will be able to fit these talks into their ordinary programme, especially when it is realized that the courses will be given by lecturers who are experienced in making their subjects interesting to the general listener. Wednesday has been chosen for this new series because it is known to be the day on which a large number of Institutes meet, and 3.45 is the earliest time available in the afternoon programme. Those who cannot arrange to listen with the other members of their Institute may be able to listen in their homes, and those Institutes which have no wireless set of their own may perhaps be able to listen in the school-house or in some other hospitable quarters. These courses will be broadcast from London and Daventry, and, it is hoped, from all provincial stations.

The series will be inaugurated on Wednesday, January 12th, at 3.45 p.m., by a talk by Lady Denman, whose keen interest in all that has to do with the Institute movement is generally known. The first course will continue for six weeks and will have for its title 'Village Life in Olden Times.' It will be given by Miss Rhoda Power, who has collaborated with her sister, Miss Eileen Power, in some of her attractive books on the ways and customs of people in bygone days. The second series begins on March 3, and will be given by Mrs. K. Wimborne Macleay on 'Citizenship in Practice,' and will deal with some economic and social questions of the day.

Institute members who cannot take advantage of either of these series may like to know that on Fridays, from 3.45 to 4.45, an excellent concert of good music is broadcast to schools, and that from 7.30 to 7.45 a series of interesting talks on popular subjects will be given every day from Monday to Friday. Some of these talks will be specially designed for reception by groups of listeners and for subsequent discussion by the groups.

Copies of the new Programme of Talks for next year, giving full details of subjects and speakers, are now available and will be sent free to anyone enclosing a stamped foolscap envelope to the British Broadcasting Corporation, Savoy Hill, London W.C.2.

## Parliament and Broadcasting

(Continued from page 1.)

is taken in it. Look now at the newspapers' attitude towards programmes. Although *The Radio Times* reaches probably a million homes, where is the daily journal which does not print the programmes? This is a true indication of the hold which broadcasting has taken upon the life of our people, and it should be remembered that these programme announcements are not paid for by the B.B.C., they are news that cannot be denied to the readers of a newspaper.

There will be an adjustment of this neglect by newspapers and public men of the problems which touch the lives of so many people, but the adjustment will take time. Meanwhile those who find themselves irresistibly drawn towards the questions which must arise in any mind equipped with elementary knowledge of human nature and the mechanics of broadcasting, must keep these subjects alive, promote discussion upon them, and think deeply about them.

# London and Daventry News and Notes.

THE programme of the National Concert at the Albert Hall on Thursday, January 20, conducted by Sir Hamilton Harty, is to be devoted to the works of Berlioz. It will begin with the seldom-heard *Hymn Mass*—its French name is *Messe de Mars*—in which the Hall's Choir from Manchester will take part. It is one of the most revolutionary of all Berlioz' eccentric works, a deliberate attempt to break away from all the old-established traditions of ecclesiastical music. It aims at uniting the best features both of dramatic and of devotional music, and demands resources compared to which the National Orchestra at previous concerts of this series is a very modest force. In addition to a very large orchestra and a large choir, the score includes four orchestras of brass instruments which the composer directs should be placed respectively at the north, south, east, and west corners of the great Chorus and Orchestra. The score includes, besides sixteen pairs of kettle-drums, with ten drummers, as well as tenor drum, bass drum, four tam-tams and other powerful percussion instruments. No such enormous force had been heard before Berlioz' day, and even now it must be regarded as somewhat phenomenal. The *Requiem* will occupy the whole of the first part of the programme from 8 until approximately 9.15.

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After the interval the orchestra will play the Overture to *The Fairies*. Sketched originally in Rome, where Berlioz went as winner of the coveted Prix de Rome of the Paris Conservatoire, the work was afterwards entirely rewritten and elaborated. The Overture will be followed by a scene from Berlioz' last work, the opera *The Trojans*, the scene of the thunderstorm in the midst of the hunt, during which Didon and Aeneas exchange their vows of devotion. The programme will be closed by two of the best-known and most popular orchestral numbers from Berlioz' works, *Le Carnaval des Follies* and the Hungarian March from the *Damnation of Faust*.

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Another of the series of 'My Programmes'—on this occasion arranged by Mr. J. C. Squire, Editor of the *London Mercury*, and a distinguished man of letters—will be broadcast on Wednesday evening, January 16.

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It is proposed to make a contrast between the two hours of the main part of the evening programme on Saturday, January 22, by giving first an entertainment typical of those which were so regularly performed in the drawing-rooms of private houses of the Victorian era and following it by a specimen of the present-day type of revue.

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In a programme which he is conducting on Friday, January 21, Mr. Norman O'Neill will include his setting (which is still in manuscript and has seldom been heard) of Keats' ballad, *La Belle Dame Sans Merci*. It is written for baritone and orchestra, and it is hoped that the solo part will be taken by Mr. George Baker. Four now famous dances from *The Blue Bird* and three settings of Irish folk songs taken from *The Echoes of Erin*, which Mr. O'Neill has set to music, will also be heard. The final item will be the *Punch and Judy* Ballet specially written by the composer for the *Punch Bowl* Revue a year or two ago.

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Part of a recital of the music by two young British composers, Victor Holy Hutchinson and David Cleghorn Thomson, will be relayed from the Faculty of Arts Hall, London, through Daventry Station on Thursday, January 27. Mr. Hutchinson recently returned to this country from work as Second-in-Command at the Capetown Conservatoire. He has written chamber music, orchestral music, and songs. Mr. Cleghorn Thomson's best-known song is, probably, *Knight of Rattikem*, which Mr. John Coates has frequently given in his programmes.

Another of the programmes of popular chamber music will be given on Sunday afternoon, January 28, the principal performers being the Virtuoso Quartet, long established as favourites in wireless programmes as elsewhere. It will be recalled that this Quartet was formed on the dissolution of the Philharmonic Quartet, Miss Marjorie Hayward taking over the leadership.

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*The Beggar's Opera*, with its tripping tunes, has formed the basis of two of the most popular broadcasts during the last two years. Its success at the Lyric Theatre, Hammersmith, was unique, and, of course, the name of Frederick Ranslow (as 'Macbeth') is indissolubly connected with the production. It is hoped he will be able to take up his old rôle again in a shortened version which will be broadcast on Monday, January 29, under the direction of Mr. Stanford Robinson.

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During the week beginning Monday, January 17, several new series of talks arranged in collabora-

tion with the British Institute of Adult Education will be given on Sunday afternoon, January 23, the principal performers being the Virtuoso Quartet, long established as favourites in wireless programmes as elsewhere. It will be recalled that this Quartet was formed on the dissolution of the Philharmonic Quartet, Miss Marjorie Hayward taking over the leadership.

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A short Spanish programme will, it is hoped, be given on Monday evening, January 17, between 8 and 8.45. Among those taking part will be Jan and Cora Gordon, whose names will be familiar to many listeners as the joint authors of a book dealing with their adventures in Spain. While in that country, Mr. Gordon learnt to play the Spanish guitar and Mrs. Gordon the lute. They are able to speak about Spanish folk music with authority, and to play it as it was originally composed.

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The early part of the evening programme on Wednesday, January 19, will be occupied by the Cassano Octet and Mr. Harold Williams (baritone). The latter will sing a group of Nyasaland songs composed by Theodore Holland.

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The preacher at the service to be relayed from St. Martin-in-the-Fields on Sunday, January 9, will be the Rev. Archibald Fleming, of St. Columba's, Pont Street. The Week's Good Cause appeal on that evening from London will be on behalf of the Royal Northern Hospital, and that from Daventry on behalf of the Hospital Wireless Funds.

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The series of Household Talks which will begin in the New Year will cover subjects of interest to housewives. In the first three months there will be several talks on household topics, Scots, Welsh and Irish recipes, economics in the household and housekeeping subjects. The weekly quarter of an hour will usually consist of an eight-minutes' talk, and a special recipe and weekly hint. Various other features will be incorporated as time goes on.

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Mr. R. A. Roberts, familiar to many people as a quick-change artist, is visiting the London Studio on Tuesday, January 16, to give a repeat performance of his well-known sketch 'Dick Turpin,' in which he plays all the five leading characters.

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Some people, subjects and dates for those who like talks:

Monday, January 10.—Mr. W. E. Fletcher: First of the new series of Spanish talks (repeated from Manchester).

Tuesday, January 11.—Mr. Gerald Ames: Screen and Stage Asides.

Wednesday, January 12.—Lady Denman, Chairman of the National Federation of Women's Institutes: Introductory talk to a special series beginning on Wednesday, January 10, entitled 'Village Life in Olden Times,' to be broadcast under the auspices of the Women's Institutes by Miss Rhoda Power.

Professor Gilbert Murray: Monthly League of Nations Union Talk—International Affairs. This talk will be relayed to all stations from the Oxford Studio.

Miss Minty Lamb: Women in Africa.

Thursday, January 13.—Mr. H. G. Ponting: The Flower Festivals of Japan.

Mr. S. P. B. Mass: Popular hunting talk—'Don't Call it a Dog.'

Friday, January 14.—Mr. F. A. Mitchell-Hedges: Fifth of his series on recent explorations in British Honduras.

Saturday, January 15.—Mrs. Marion Gray: Garden Chat.

Mr. O. L. Owen: England and Wales Rugby.

# News From the Provinces.

## MANCHESTER.

A SPECIAL Charity Matinée, in aid of the Deputy-Mayor of Salford's fund for providing poor children of that city with a summer holiday camp, will take place at the Salford Palace on Saturday afternoon, January 15. The programme, under the title of *Romantic Moments of 1937*, which has been arranged by the Manchester Station, will be broadcast.

Listeners will be interested to learn that the next of the Lancashire play series will be a play in four acts by the famous Lancashire playwright, Stanley Houghton. This will be *Independent Means*, his first long play, the story of a prosperous Lancashire family of millowners suddenly plunged into destitution. The play will be performed on Wednesday, January 19, by the Station Repertory Players and, like previous plays in this series, will also be broadcast from Daventry.

The next of the 'My Programme' series will be given on Saturday, January 15. It will be arranged by the editor of the *Daily Dispatch*.

Stanford's setting to music for chorus and orchestra of Tennyson's well-known poem, *The Ravege, & Ballad of the Fleet*, depicts the glorious last stand of 'the little *Ravege*' under Sir Richard Grenville against the Spanish galleons. A performance of this work was broadcast over two years ago, and the many listeners who appreciated it will look forward to a second performance on Wednesday evening, January 12, by the Station Augmented Orchestra and Chorus.

The artists who are taking part in the Variety programme on Thursday, January 13, include Miss Welsh Wynne (famous for her character studies), Mr. Tom Rogers, a native of Preston, known as 'The Musical Postman,' who has an amazing capacity for playing on a variety of instruments at the same time, and the Garner-Schofield Dance Band.

With a view to enabling more schools to listen regularly to the Schools Transmissions, many changes have been made in the programme for the new term which opens on Monday, January 17. On Tuesdays and Wednesdays, the London talks will be relayed from Daventry, so that Manchester listeners will hear Sir Walford Davies on 'Elementary Music' and Mr. Lloyd James's course of talks on 'Our Native Tongue.' The latter series will be followed by short talks on 'Books to Read.' The local broadcast will include a series on Mondays by Mr. Edward Cressy on 'Great Canals of the World,' and 'Travel Pictures of the British Empire' on Fridays. In this latter series, Mr. W. E. Barrow will describe Indian life and scenery. Special talks for Secondary Schools will be given on Tuesday afternoons by Professor F. E. Weiss, F.R.S., an authority of international reputation on the science of botany. His chosen 'The Romance of Plant Life' as his theme.

## HULL.

ARTISTS well known to local listeners will take part in the programme on Wednesday, January 12. They are Mr. Pat Richards (syncopated pianist), Mr. Gurnell Hamlyn, better known by his Children's Hour broadcasts as 'Uncle Ted,' Miss Connie Todd (mezzo-soprano), and Miss Mira Johnson (entertainer). Before the evening concert, another talk on Country Topics will be broadcast. On the following day, Dr. Jordan will broadcast the second of his talks on the French Revolution.

## BOURNEMOUTH.

M. R. GORDON BRYAN, who is already well known to listeners as a pianist, is also a composer. A number of his songs, among them *Archie's Mockery and Mary and the Kite*, will be sung by Mr. David Brynley during the programme on Tuesday, January 11. Mr. Bryan will himself take part in the programme. A number of English and Welsh songs will also be sung by Mr. Brynley.

'Under the Spell of Steel,' a new series of weekly talks on Foreign Books by Mrs. E. Geo Nash, whose recent talks on the Hanau Towns proved so fascinating, will begin on Friday afternoon, January 14. It should be noted that the Farmers' Talks are now given on Tuesday evenings at five minutes past six instead of on Thursday evenings. The talk on Tuesday, January 11, is by Mr. T. P. P. MacPhail on 'The Spring Care of Fruit Trees.'

Under the title of 'A Dip into the Past' a concert of old music is to be given on Monday, January 10. The Hornpipe, Iliondene and Jig from Purcell's *The Faery Queen*, and Handel's Water Music will be followed by a number of Elizabethan love songs, the music of which has been transcribed from the original lute accompaniments. They will be sung by Mr. Herbert Thorpe, who will also give a group of songs by Burns. The orchestral items will include pieces by Rameau, and the Overture to *The Magic Flute*.

'It was a Lover and his Lass' is the title of a short programme to be given during the latter part of the evening programme on Tuesday, January 11. The instrumental items in Jude Amy Woodford, Linden's *A Lover in Damascus* and her Four Indian Love Lyric Suite, and among the songs which Mr. Leslie Stevens will sing, are J. P. Dunn's *The Bitterness of Love*, and two of Korby's passionate songs.

## CARDIFF.

THOSE who like mystery plays will look forward to Monday, January 17, when a real thriller, entitled *Emperor II.*, by John Cooper, will be broadcast. Those who do not like thrillers will, perhaps, enjoy a comedy by a new Cardiff writer, D. Humphreys, which will be broadcast immediately afterwards.

A programme, entitled 'Half-an-Hour to Spare,' will be given by Miss Lilian Mills and her sister, on Monday, January 17. Miss Mills is well known to Cardiff listeners for light comedy items. On this occasion her sister, Miss Marion Foreman, will recite passages from Shakespeare, another sister playing piano forte accompaniments. The whole entertainment will be of an informal kind, arranged to give the impression that the artists are at home.

On Friday, December 10, at 10.10 p.m., a telephone message was received from the City Lodge Hospital asking for volunteers for blood transfusion for a dying patient. The facts were immediately broadcast and, within half an hour, sixteen volunteers arrived at the hospital. One was chosen, and the Medical Officer, in sending his thanks to the station, stated that the patient was 'doing well.'

A lively programme, entitled 'Football Feats,' will be given on Friday, January 21, when St. Saviour's Band, well known at football matches, will play popular airs and the Carmarthen Eight will sing rousing choruses. The programme will also include a Soccer Burlesque and Rugby Cameo depicting 'Cardiff v. Springboks, 1907.' A number of footballers will give individual 'turns.'

## BIRMINGHAM.

INTERESTING contrasts will be afforded by a programme entitled 'East and West,' to be given on Tuesday, January 12. The first hour from 7.45 will be devoted to selections reminiscent of the East, and among the orchestral pieces to be conducted by Mr. Joseph Lewis are Arab and Chinese dances, an Eastern minuet and a suite describing in its music the Land of the Rising Sun. The next hour will open with an overture suggesting America with its mention of Hiawatha, after which will be given a group of Negro spirituals. Later, some songs are to be sung by Mr. Barrington Hooper, the titles of which, reminiscent as they are of pre-reservation days, reveal the source of the composer's inspiration.

What is probably a record in quick response to a broadcast 'S.O.S.' message occurred recently when a missing woman was located by a listener only three minutes after her description had been broadcast from the Birmingham Station.

Mr. Richard Russell will conduct the City of Birmingham Police Band in a programme of military band music on Thursday, January 13. The performers of this band are well-known throughout the city, and its success and popularity are well testified to by the many demands upon its services.

## LIVERPOOL.

THE first hour of the programme on Monday, January 17, will consist of nautical songs and shanties by the Liverpool Male Voice Quartet, Mr. George Hill (baritone), and the Station Orchestra. Subsequently, a one-act play, entitled *The Forge*, by Edwin Lewis, will be performed by the Liverpool Radio Players. The play will also be relayed to Daventry.

## PLYMOUTH.

THE 'Musical Vagabonds' are making their first appearance before the Plymouth microphone on Monday, January 10, their entertainment beginning at 8 p.m. and lasting for half an hour.

The first of a series of talks on 'Sea Life' will be given on Tuesday, January 11, by Mr. F. R. Russell, of the Marine Biological Association's Laboratory, Plymouth. This Laboratory is the only one of its kind in the British Isles, and offers peculiar facilities for the study of a fascinating subject.

An hour's programme of songs and duets by Mr. Topliss Green (baritone) and Miss Olive Sturgess (soprano), with items by the Station Orchestra, directed by Miss Winifred Grant, will be given on Wednesday evening, January 12. Earlier the same evening, Miss Winifred Blight will give a 'cello recital.'

Dr. Herbert Fisher will give the first of two talks on Thursday, January 13, under the title of 'Some Characteristics of Sullivan's Music.'

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# A Message From the Earl of Clarendon

The New B.B.C.—'A Transition Simple and Efficient.'



The Earl of  
CLARENDON

was until recently Parliamentary Under-Secretary of State for Dominion Affairs, a position he resigned on his appointment as Chairman of the British Broadcasting Corporation.



Sir GORDON NAIRNE, Bart.,  
one of the Governors of the  
new B.B.C., is a Director of  
the Bank of England and a  
recognized authority on  
finance.



Mrs. PHILIP SNOWDEN,  
one of the Governors of the  
new B.B.C., is the well-  
known author and publicist,  
and wife of the Chancellor  
of the Exchequer in the first  
Labour Government.

TO-MORROW, January 1, 1927, the British Broadcasting Company becomes the British Broadcasting Corporation, and four new Governors become associated with the Service.

The progress that has been achieved by the British Broadcasting Company, and the nature and importance of its contribution to the well-being of the community, are known to us all. Innumerable and serious difficulties have been overcome, and the far-sighted policy pursued has embraced developments of the Service far beyond what has yet been achieved. It will be our constant aim to carry out to the best of our ability the plans which are already in train for the completion of these developments.

In the past few weeks the new Governors have been studying the multifarious and delicate operations of this great organization, and it would have been but natural had we been somewhat troubled by the magnitude of the responsibility which we have undertaken. We are not alarmed, however, at the prospect, for the Executive Staff, who have done such wonderful work in the past, from the very inception of the Service, remain with us, and we know that we can be assured of the same loyalty, energy, and enthusiasm which have characterized their work hitherto. The public-spirited attitude of the British Broadcasting Company has helped to make the transition simple and efficient, if not actually imperceptible.

We hope that the public generally will give the Corporation the same support in the future as they have given to the Company in the past. To the retiring Directors we offer our sincere congratulations on the success which has attended all their efforts; they will, we feel sure, deeply regret severing their connection with an organization which has made such marvellous progress and which has accomplished such excellent work.

*Clarendon*



Lord GAINFORD,  
who was President of the  
Board of Education 1911-15,  
and Postmaster-General in  
1916, was Chairman of the  
old B.B.C., and is now Vice-  
Chairman of the Corporation.



Dr. MONTAGUE  
RENDALL,  
another of the Governors of  
the Corporation, was until  
recently Headmaster of Win-  
chester, one of the most  
famous of our Public Schools.



Mr. J. C. W. REITH,  
the Managing Director of  
the old B.B.C., is now  
Director-General of the  
Corporation.

# The Foundations of Music.

The Scheme of a New Series of Broadcast Recitals.

By Filson Young.



Mr. FILSON YOUNG.

TWO main considerations have animated the Programme Board of the B.B.C. in establishing this new series of piano-forte recitals. One is their desire to add continually to the interest and appeal of the programmes provided by them; the other is educational and informative. It is quite clearly recognized that by no means everybody looks to radio transmissions for education or instruction, and it is only right that the hour devoted to musical entertainment should not be, so to speak, raided for the purpose of education. But although this feature cannot, from its very nature, help being educative, that quality will in no wise detract from its value to those who seek purely musical entertainment.

The scheme of the series is a very simple one. It is that regularly, at the evening hour of 7.15, anyone who chooses to pick up his headphones and switch on the loud-speaker will be sure of hearing ten minutes of pure music. Not what this or that person merely thinks is good music, which you ought on no account to miss; but simply the music about which the most extreme schools are in agreement, about the merits of which there is no doubt whatever, and which constitutes the foundation from which the whole of modern music is derived and on which it rests. The music that will be broadcast in this period would have its counterpart in such English literature as the Bible, Shakespeare, Milton, Chaucer, and the Elizabethan poets; hence the title which we have chosen for the series—"The Foundations of Music."

Some listeners will remember that we started this idea some little time ago, and it proved so popular, and so many people wrote asking that it should be moved to a time in the evening when it would be enjoyed by a greater number of listeners, that it was moved to the hour of 8.45, and has developed into the series of concert recitals by distinguished artists that takes place at that hour. But in this development, something of the original simplicity of its purpose was lost, and it has been decided that, in our programmes, there is still room for it in its original form—that which I have outlined above.

These performances will not be associated with the name of any particular artist or artists. It is part of its character that the performer should be anonymous—for it is not the performer who is of importance here, but the music. Those, for example, who wish to hear the superb renderings of Bach by an artist like Mr. Harold Samuel must no longer look for that in the 7.15 recital, but later in the evening, in the concert performance. What they will hear at 7.15 will be the music rendered faithfully and accurately, but not necessarily with the personality of a great executive artist superimposed upon it. Here the attention will be concentrated on the music itself; and those who like to shut their eyes for a few minutes at the end of a tiring day and let this healing stream of melody pour itself on their wearied nerves will find that the habit of listening at 7.15 may be a very restful and blessed daily refreshment.

So much for the simple listener who does not wish to be educated. But those who like to cultivate the opportunities offered by the B.B.C. for enriching their store of musical knowledge and experience will find in these recitals an opportunity such as perhaps is offered, or can be offered, by no other institution in the world. The whole of classical music will, in time, be spread out before them,

It must be remembered that people who go to concerts only hear a comparatively small proportion of the pianoforte music that has been written by the masters. With the possible exception of Chopin (whose works remain supreme favourites both with pianists and audiences) there is probably no composer the whole of whose pianoforte works are ever heard in a concert room. The favourite Sonatas of Mozart and Beethoven, the keyboard works of Bach that most easily lend themselves to displays of virtuosity, the pieces of Schumann and Mendelssohn—to name only a few—that time has proved most acceptable to the public—these are habitually heard, and every new pianist wishes to match his reading of them with that of his predecessors.

Thus the ordinary concert-goer, however diligent, necessarily remains ignorant of the vast majority of the works of the classical composers. Not all of these works are of equal interest, but all are interesting in so far as they come from the hand of a master and indicate some stage in his artistic progress. People who are skilful pianists can play through these works for themselves; but few have the degree of skill necessary even to read them through and give them recognizable form on the pianoforte.

This need will be supplied by the 7.15 recitals. The music to be played during the month will be announced beforehand, and the order in which the works appear in a selected edition (which will also be announced) will be strictly followed. Therefore those who wish to listen to the music with the notes before them will merely have to get the music for the month—Bach's Preludes and Fugues, Mozart's or Beethoven's Sonatas, as the case may be—and follow them.

They will thus accumulate a library of music which they have actually heard, and while they are listening to and following the most modern developments of the newest school of composers, will feel that, through the medium of this daily offering of musical incense, they are keeping in touch with the past and joining the art of to-day with the foundations on which it rests.

(Continued from column 3.)

has transformed the lives of many thousands who live remote from the amenities of civilization and contact. We note also the revival of interest in home life, the drawing together of ties which other influences had tended to separate.

In a few days all the property and the goodwill of the B.B.C. pass free to the State, to be vested by them in the new Corporation. We have tried to found a tradition of public service, and to dedicate the service of broadcasting to the service of humanity in its fullest sense. We venture to believe that a new national asset has been created. I do not refer to that kind of asset which brings credit entries to the books of the Exchequer. It happens to be that kind of asset too, and to a much greater extent than we had imagined. The asset to which I refer is of the moral and not the material order—that which all down the years brings the compound interest of happier homes, broader culture and true citizenship.

## POINTS FROM TALKS.

WHAT childhood feels, adolescence will think, and youth will do.—Dame Edith Lyttelton.

The true Gipsy takes great pride in himself, and for this he has good reason, because few folks are the possessors of purer blood or longer lineage.—Mr. H. C. L. John.

The better an Englishman enjoys himself, the more silent he is.—Mme. de Walden.

# 'Four Wonderful Years.'

The Prime Minister's Tribute to Broadcasting.

ON December 16 Mr. J. C. W. Reith and the Staff of the B.B.C. gave a dinner at the Hotel Metropole, London, in honour of the Prime Minister and the retiring Directors of the British Broadcasting Company and the Governors-designate of the new Corporation. A distinguished company was present.

The Prime Minister in his speech dealt with the importance of broadcasting in the national life, and paid a tribute to the achievements of the B.B.C. during the past four years. In this connection, he said—

'It is a matter for profound congratulation and thanksgiving that in this matter of broadcasting its birth in this country has been attended by such men as have controlled the policy of the B.B.C. . . . We all feel how different have been these past four wonderful years in the development of broadcasting from what they might have been had those in charge been actuated merely by mercenary and get-rich-quick motives. The B.B.C. has already so established itself in the confidence and affection of the British people that it is impossible for us to realize that all this has been accomplished in the space of four years. . . . I am confident that whatever changes may come in the process of time, the new direction will seek to be animated by that same spirit as directed the old. And so long as that be the case there can be no fear of the future of broadcasting. I wish you all the very best of luck. We shall follow with interest your progress, sympathize with your struggles, and rejoice in all your triumphs.'

In welcoming the guests, Mr. J. C. W. Reith—who has been Managing Director of the B.B.C. since its inception four years ago, and is now to be the Director-General of the Corporation—made an important statement regarding the aims and ideals of the broadcasting service which doubtless many listeners will have read already in the columns of the daily Press. For the benefit of those who have not seen it we are glad to give the following extract:

That broadcasting should be merely a vehicle of light entertainment is a definition of its function which we declined to accept; hence it has been our endeavour to give a conscious social purpose to the exploitation of this medium. Not that we underrate the importance of wholesome entertainment or fail to give it every consideration, but that we realized in the stewardship vested in us the responsibility of contributing constantly and cumulatively to the intellectual and moral well-being of the community. We broadcast systematically and increasingly good music. We have developed educational courses both for school children and for adults. We have broadcast the Christian religion and tried to reflect that spirit of common-sense Christian ethics which we believe to be a necessary component of citizenship and culture. We have endeavoured to exclude anything that might be harmful, directly or indirectly. The supply of good things creates the demand for more.

We have not neglected the international aspect of our work. Wireless has already brought the nations closer than they were before. It remains for wireless broadcasting to consolidate and extend this gain. In our relations with the broadcasters of the Dominions and other countries, we have endeavoured to encourage concerted action in the direction of world peace and understanding. If our policy succeeds, and we believe it will, in due course the world's chief broadcast systems will be so interrelated that barriers of nationality, language and geography will be overthrown, and the human family be conscious of its essential unity.

There is already a wireless installation in every second or third home. We see how broadcasting

(Continued in previous column.)

## Radio in the Changing School.

### A Schoolmaster's View.

NO teacher, however skilled he or she may be in the art of teaching, can convey successfully to the minds of a class of young children a sense of the reality of a foreign country if the teacher himself or herself has not actually travelled in that country. The right atmosphere, so necessary in the imparting of specialized knowledge cannot be created. It is here that wireless so effectively comes to the teacher's aid.

Broadcast Talks on educational subjects give a finish to the knowledge already acquired by the child. Such Talks give a feeling of actuality, without which, the child feels that he is dealing with mere abstract quantities, which utterly fail to impress his pliable and volatile mind.

This beneficial influence of wireless is not, of course, confined to the study of geography and kindred subjects. It permeates the whole wide and varied curriculum of the school. Not long ago, while drawing up an English syllabus for a Senior Class, I was puzzled concerning which Shakespearean play we should study. I talked it over with the boys, who promptly decided for *King Henry VIII*. I inquired the reason for this choice and very soon learned the interesting fact that many of the boys had previously listened to Miss Sybil Thorndike's recent broadcast of parts of that play. I therefore decided to take the play for study by the class, and the experiment has proved a distinct success.

What affects the boy must also affect the teacher, and especially the teacher who is specializing in one or two subjects—a modern tendency. The boy now gets information quite apart from that given out in class. The result is that the child to-day frequently catechizes his teacher in so thorough a manner that one often hears the expression, 'Wireless is going to revolutionize teaching, and we teachers must keep up with it.' I have heard this view expressed by experienced headmasters of leading London schools.

But wireless is penetrating even deeper than this into the life of the modern child. It is shaping his Sabbath. Gone is the old idea that Sunday is a day on which the child should think, read and speak of nothing but religion, and should spend most of his time in church and Sunday-school. At the same time, it is fully recognized to-day that our churches do not attract as many young people as they used to do. The intimate relation between religion and the homes of the nation no longer exists.

To-day, in this country, radio is going far to re-establish this relation, and the popular Sunday service broadcast from church or studio has had a marked effect on both parents and children. I have questioned over 200 boys of responsible age, many of whom, before listening to broadcast services, never went to church. Now I find that the parents of many of them, who also used to spend their Sundays at home, go to church with their children. This, I know, is entirely due to the broadcast service. Parents who, to all intents and purposes, had lost their sense of religion, have once more been brought to feel their responsibility, and the child has thus been saved from losing touch with spiritual things which are so necessary a part of his life.

OSBORNE B. PARK.

TOO many listeners whose interest was aroused by Sir Oliver Lodge's recent Talks on the Atom will be glad to know that these Talks are shortly to be published, in a slightly expanded form, by Messrs. Ernest Benn. The title of the volume will be 'Modern Scientific Ideas: A General Introduction,' and it will be issued at a price that will make it widely accessible.

### The Children's Corner.

## New Year's Programmes.

### New Stories for Daventry Listeners.

WE had hoped by the New Year to be able to start the new series of Monday stories, but there have been certain unexpected difficulties over the material which we wanted to use, and this has caused delay. However, we shall probably have everything arranged very soon, and will tell you at the earliest possible moment just what we have decided.

On Monday, January 2, Mr. R. F. Palmer will sing songs and tell a story—of which, for the moment, we cannot give the title. Miss Cecil Dixon will play piano solos, and Captain Maurice Ainslie will give a talk on 'Star Clouds.'

On Thursday, January 6, there will be songs by Mr. Harold Kimberley. The story will be 'Monkey Lulu's Shop,' by Mrs. Mabel Marlowe, and Mr. L. G. Mainland will talk about 'Zoo Letters.'

### Mr. A. J. Alan in the Children's Hour.

On Friday, January 7, there will be a programme by children. Rosemary Pillbow and Reginald Anning will sing; Dorothy Hussey and Peter Churchill will play piano solos; Bertram Jarvis will play the violin, and Doris Darby will recite. In the opinion of many listeners (who have written to give us their opinions on the matter) the programmes by children are steadily improving in quality—which is what everybody wants. Let us hope that the six 'artists' mentioned above will rise to the occasion and give the best performance that we have yet had of this kind.

On Saturday, January 8, we are to have a special feature that has so far been enjoyed by grown-ups only. This is a yarn by Mr. A. J. Alan, who is very well known for his quiet, sly humour. He has written a story for the occasion. He didn't give it a title, but we have called it 'The Gift.' The story (like the proverbial rose) would be just as nice under any other name, for it is quite one of the most interesting and amusing that we have had, and written in Mr. Alan's own delightful style. On the same day, the story of 'Grandmother Grundie's Lost Stitch'—written for us by Miss Olwen Bowen—will be told. The music will be provided by the Daventry Quartet.

### Birthdays.

It has been decided that after January 1, only children who are members of the Radio Circle can have birthday greetings broadcast to them, and, to make it easier for everybody to belong to the Circle, the Membership Subscription has been reduced to ninepence. Will listeners please notice this new rule, as we are anxious to prevent children being disappointed?

### Birmingham's Fancy Dress Carnival.

A Fancy Dress Carnival for members of the Birmingham Radio Circle will be held in the new studio on Thursday, January 6, from 4.30 to 8.30 p.m. The price of the 300 tickets for parents and children has been fixed at 2s 6d. each; as we have said before tickets are limited to members of the Birmingham Radio Circle. Light refreshments will be served, and prizes given for the best fancy dresses.

### The Manchester Radio Circle.

Listeners to the Manchester Children's Hour will be sorry to learn that pressure of time makes it impossible, in future, for letters to be answered over the microphone. This does not mean that we wish to discourage anybody writing to the Corner; on the contrary, all letters from children and grown-ups will be carefully read and requests noted. Whenever possible replies will be sent by post. The announcers will be pleased, however, to speak to any child who is ill, and they hope that they will continue to make new friends among the children. The birthdays, of course, will go on as usual, except that from now onwards, all children who want to have their birthdays announced must be members of the Radio Circle. Those who wish to join should send a shilling postal order to the Manchester Station.

A. Bonnet Laird, who starts a new series of Talks from London on January 6, entitled 'Up Hill and Down Dale,' will resume his column, 'A Breath of Fresh Air,' in next week's *Radio Times*.



H. S. MEETING THE NEW TEACHER.

# PROGRAMMES FOR SUNDAY (January 2)

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**2.10 LONDON. 361.4 M.**

**3.30 MILITARY BAND PROGRAMME.**

THE AUGMENTED WIRELESS MILITARY BAND Conducted by Lieut. B. WALTON O' DONNELL, R.M.

ISABEL I'ANSON (Soprano)

ROBERT EASTON (Bass)

BAND

Overture, 'A Roman Carnival' ..... Berlioz  
THIS is one of the most exhilarating pieces of music ever written. Its themes are taken from Berlioz's Opera *Benvenuto Cellini*, which was produced in 1838 but was not a great success as a whole.

ISABEL I'ANSON

When Myra Sangs ..... A. L.  
The Valley of the Hills ..... Quilter  
If I Had a Golden Pounds to Spend ..... F. Keel  
Mory of Allendale ..... Lalo Wilson

BAND

Second Suite for Military Band .. Gualav Holst  
AMONG the leading Composers of the day A who have turned their attention to the Military Band is Holst, who has written two delightfully tuneful Suites for this medium.

The Second of these is made up of four separate pieces. Most of the tunes in them are old English. The First piece is a lively, swinging March. Two old tunes appear in this—those of *Swansea Town* and *Cloudy Banks*.

The Second is a pensive Song without Words. The tune is *I'll love my love*.

The Third is the Bluff Song of the Blacksmith. The evil is very aggressive.

The Fourth is an exhilarating Fantasia on *The Dargason*, and introduces the fine old tune *Greensleeves*.

ROBERT EASTON

Droop Not, Young Lover ..... Handel  
O Cesare ..... Scarlatti

BAND

A Gaelic Fantasy, 'Anchrain na n-Gaedheal' (Songs of the Gael) (By Request) B. Walton O'Donnell

THIS piece was composed for performance by the massed Bands at Wembley on Empire Day two years ago. It is built upon a number of somewhat unfamiliar tunes, the first of which, *Tidy boy* (*Yellow Tom*) was taken down by the Composer from a singer of folk-songs in County Cork. An Aeolian tune, and snatches of *The Green Ribbon*, lead to the appearance, after a Euphonium solo, of *Along the Ocean Shore*. The Clarinets next start a 'chorus Jig,' and a Pipers' Dance is heard a little later. Two more tunes are used, and then the last section is made out of two Halls.

ISABEL I'ANSON

Five Miniature Ballads ..... Hawkesone Halls

Fantasia from the Ballet, 'Victoria and Morris England' ..... Sullivan

ROBERT EASTON

I Am Free ..... Hamblen  
Pass Everyman ..... Sanderson

BAND

Four Dances from 'Priore Igor' ..... Borodin

The Pictures in use in the various stations of the British Broadcasting Corporation are by CHAPPELL and WEBER.

## THE RIM OF THE ANCIENT MARINER



By courtesy of Guy & Razook, Ltd.

This picture is taken from Mr. Herbert Cole's illustrations to Coleridge's great poem, which Mr. J. C. Squire is reading from the London Studio at 5.30 this afternoon.

**5.30 GREAT POEMS—II.**

'THE ANCIENT MARINER'

Read by Mr. J. C. SQUIRE

'THE ANCIENT MARINER' is one of those poems with a historical as well as an intrinsic significance. Published in the 'Lyrical Ballads' of 1798, in which Wordsworth and Coleridge combined to throw down the gauntlet to the classicists who had, on the whole, ruled English poetry since Dryden's time, it was by far the most challenging thing in the volume, and may truly be said to have led to the romantic ascendancy of the nineteenth century. At the same time its value is not merely historic; it remains one of the most beautiful of 'faery' poems.

Mr. J. C. Squire, who reads the poem, is an essayist, literary critic, poet and parodist. He is editor of the *London Mercury*, and chief critic to the *Observer*.



**5.45 ARRIVAL: The British Red Cross Society and Order of St. John Hospital Library**

THE Hospital Library of the British Red Cross Society and the Order of St. John of Jerusalem is one of the few charities that never appeals for money. Its plea is for books, magazines and papers, which it distributes to British hospitals, not only in Great Britain, but in every part of the world where they are found, including hospital ships, Army and Navy hospitals, disabled soldiers' homes, and many other institutions.

Last year, Mr. George Grossmith's appeal for this cause brought the amazing response from listeners of 122,000 books, magazines and papers. Naturally, the organizers of the Library hope that this year's result will at least not fall short of that figure. The address to which gifts should be sent is The Hospital Library, 48, Queen's Gardens, Lancaster Gate, London, W.2.

**5.48 The Right Rev. the BISHOP OF UGANDA: 'Fifty Years of Uganda'**

DR. WILLIS first went to East Africa for the Church Missionary Society as long ago as 1900, and he has been Bishop of Uganda for the last fourteen years. At the time of his consecration the diocese covered an enormous area, and as means of communication were very primitive, only a bishop of untiring energy could have succeeded, by walking and cycling, in keeping in touch with the remotest districts, as Dr. Willis did. His success is shown by the fact that when he became bishop the Christian population under his care was 80,000, and when the huge diocese was divided last year the total had risen to 180,000.

**6.30 RELIGIOUS SERVICE**

From St. Cuthbert's Church, Edinburgh. Address by the Rev. G. F. MacLean, S.B. from Edinburgh.

**7.45 CAROL SERVICE**

W. HENRY HICKOX, Mus.Doc., F.R.C.O., at the Organ

Relayed from St. PHILIP'S CHURCH, KENSINGTON. Carols composed and written by Blind Musicians and Poets

**CAROLS:**

The Glad Noel .....	Albert Robbins
Mary's Visit .....	George Huldrich
Awake O World .....	Leonard Marsh
Softly Sleeps the Babe .....	John Sinclair Legan
To Little Jesus .....	Henry Newell
Listen to the Angels' Song .....	John Hunter
A Carol for Young Children .....	John Hunter
Hymn of Adoration .....	Samuel Terry
A Christmas Peal .....	Samuel Terry

**8.10 RELIGIOUS SERVICE**

From the STUDIO

Hymn, 'O God Our Help in Ages Past' (Tune: St. Anne)

Bible Reading

Psalm 90,

Address by Mr. H. M. GOOCH, General Secretary of the World's Evangelical Alliance

Hymn, 'O Happy Band of Pilgrims' (Tune: Knecht)

Anthem, 'Lead Me, Lord' ..... Wesley

Prayer

MR. H. M. GOOCH is General Secretary of the World's Evangelical Alliance (British Organization), a post which he has now held for twenty-one years. The Alliance is a world-wide organization for religious liberty and the propagation of the Gospel, and hence it is linked up with Bible and missionary societies in every part of the world. Every year, in the first complete week of the New Year, it holds a Universal Week of Prayer.

**8.55 THE WEEK'S GOOD CAUSES: 'Save the Children' Fund for Conventicle Home. Appeal by Mr. PEACE ALDICK, Chairman.**

FAIRFIELD HOUSE, St. Peter's, Broadstairs, a home run by the 'Save the Children' Fund, is an open-air residential school for delicate children from the poor quarters of London, where those who, though not definitely ill, are 'off colour,' can be won back to health as they could never be were they left in the crowded surroundings of their homes. Here fifty children, carefully selected from the London elementary schools, lead a really healthy life. Each child stays three months, and £10 will cover the cost; £40 will keep a bed for a year.

Donations should be sent to the headquarters of the 'Save the Children' Fund, at 26, Gordon Street, London, W.C.1, and earmarked 'Open-Air School.'

**9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS**

**9.15 STRING MUSIC**

Otto HALTY (Soprano)

The WINDLES STRINGS ORCHESTRA, conducted by STANFORD ROBINSON

**ORCHESTRA:**

First Fantasy ..... William Byrd  
Mosque Suite ..... Handel, arr. Dunhill

BYRD'S piece is among the oldest of all instrumental music. Four hundred years ago, almost the only cultivated music was for voices. By the end of the sixteenth century Composers had begun to write for instruments. Naturally, the style was at first a good deal like that of the vocal music, for the special capabilities of instruments had all to be discovered.

# PROGRAMMES FOR SUNDAY (January 2)

But English composers (who were pioneers in the field) almost at once began to find out how to write effectively for the keyboard instrument of the day, the Virginals, and for the family of Stringed Instruments the Viols (roughly corresponding to our Violins, Violas and Cellos).

This *Fantasia*, originally written for six Viols has only recently been edited for performance by modern Stringed instruments.

**MR. DUNTHILL** has arranged a number of Handel's short pieces (mostly movements in dance styles) into a Suite. The titles of the various pieces are *Prelude* and *Pastorale*, *Rosamund* (originally a Provençal dance for a single pair of partners, having a leaping step in it), *Sarabande* (for long the chief slow dance of the old Suites), *Gavotte*, *Minuet*, and *Gigue*.

**9.35 OLGA HALEY** with Orchestra  
Chi Farò ("What Shall I Do?" from *Orpheus*)  
Glock

**9.40 ORCHESTRA**  
Scenes from the Scottish Highlands...Bantock

**10.10 OLGA HALEY**  
Songs by Roger Quilter:  
(New) Music When Soft Voices Die (Shelley);  
In the Bud of the Morning-O (J. Stevens)  
(Both first performance)  
Cricket Song; Fair House of Joy

**10.10 ORCHESTRA**  
Variations on 'Barbara Allen'.... Adams  
Serenade..... Peter Warlock  
Nocturne, Op. 40..... Devereux

**10.30 EPILOGUE**

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m.** TIME SIGNAL, WEATHER FORECAST

**3.30 } S.B. from London**  
**7.45 }**

**8.55 THE WEEK'S GOOD CAUSE:** Appeal by The Royal Mineral Water Hospital, Bath

**2.0 S.B. from London**

**9.10 Shipping Forecast**

**9.15-10.20 S.B. from London**

**SIT BIRMINGHAM. 491.8 M.**

**3.30-5.0 S.B. from London**

**6.30-7.30 S.B. from Edinburgh**

**8.15 RELIGIOUS SERVICE**

From the Studio

Iste eum, 'Ave Maria'..... Arcadelt  
Hymn, 'For Thy Mercy and Thy Grace'  
English Hymnal, No. 288  
Anthem, 'O Zion, That Bringest Good Tidings'  
Stainer

Religious Address By Canon S. BLOFIELD (of St. Bartholomew's Church, Erdington)

Hymn, 'As With Gladness Men of Old'

English Hymnal, No. 39

**8.55 S.B. from London**

**9.0 WEATHER FORECAST, NEWS; LOCAL NEWS**

**8.15-10.30 THIRD CONCERT OF THE BEETHOVEN CENTENARY SERIES**

THE BIRMINGHAM STATION ORCHESTRA, conducted by JOSEPH LEWIN

Overture to 'The Men of Prometheus'

NIGEL DALLAWAY (Pianoforte) and ORCHESTRA

Third Pianoforte Concerto, in C Minor

TOM PICKERING (Tenor)

Adelaide..... Beethoven

Nature's Praise of God..... Beethoven

Edna KERSHAW (Violin)	
Sonata, Op. 23, in A Minor	
Presto; Andante Scherzoso; Allegro Molto	
TOM PICKERING	
New Love, New Life.....	
Longing.....	Beethoven
Attraction's Bliss.....	
Edna KERSHAW	
Minuet in G	
ORCHESTRA	
Allegretto in E Flat (Congratulatory Minuet)	

**6BM BOURNEMOUTH. 328.1 M.**

**1.30-2.00 S.B. from London**

**6.30-7.30 S.B. from Edinburgh**



MANCHESTER CATHEDRAL.

A fine interior view of the Cathedral, from which a special service is to be relayed by the Manchester Station at 8 o'clock this evening.

**7.45 S.B. from London**

**8.10 RELIGIOUS SERVICE**

From the Studio

Address by Father R. BAINER, S.J. (Corpus Christi, Bexleyheath)

**8.55 THE WEEK'S GOOD CAUSE:** The Bournemouth District Nursing Association, Appeal by Mr. GERALD PEEL

**9.0 WEATHER FORECAST, NEWS; LOCAL NEWS**

**9.15 EVENING CONCERT**

ORGAN RECITAL by ARTHUR MARSTON  
Relayed from the Royal Arcade, Bexleyheath

Grand Chorus in A..... Salem

Légende and Finale Symphonique..... Guilmant

**9.30 From the Studio: GLADYS PALMER (Contra-alto)**

Winter Wakeooth All My Care .... E. Sharpe

The Fairy Path ..... A. Bouley

Wuthers ..... J. Ireland

A Visit from the Moon ..... Dunhill

**9.40 ARTHUR MARSTON**

Scherzo..... Edgar Ford

Andante Cantabile (from Fourth Organ) Widor

Finale..... Symphony

9.55 From the Studio: CONSTANCE LEARD (Violin)	
Spanish Dance..... Granados Kreisler	
Cancion Gitana ..... J. Albeniz, arr. Bushell	
Tango ..... Bushell	

**10.5 GLADYS PALMER**

The Cradle of the Living God .... D. M. Stevens

Tides ..... Martin Shaw

The Time for Making Songs Has Come..... J. Rogers

**10.15 CONSTANCE LEARD (Violin)**

18th Century Music:

Mélodie ..... Gluck

Gavotte ..... Corelli

Larghetto ..... Handel, arr. Hubay

Tambourin ..... Uttry

**10.25 EPILOGUE**

**SWA CARDIFF. 353 M.**

**2.30-6.0 S.B. from London**

**6.15 OBOE BRITTA** from the Presbyterian Church of England, Windsor Place, Cardiff. Organist, JOSIAH MORGAN, F.R.C.O.

**RELIGIOUS SERVICE**

Relayed from the Presbyterian Church of England

Preacher, The Rev. DAVID ANDERSON

Hymns:

'At Thy Feet, Our God and Father.' (Tune Deerhurst)

'Praise My Soul the King of Heaven.' (Tune, 'Praise My Soul')

'Love Divine, All Loves Excelling.' (Hymn tune)

Anthem, 'Blessed Be the God and Father.' (S. & Wesley)

Hymn, 'Abide With Me, Fast Fades the Evening-tide.'

Benediction, 'Ireland in O'

**7.45 S.B. from London**

**8.55 THE WEEK'S GOOD CAUSE:** The Sets for the Sick Fund

**9.0 WEATHER FORECAST, NEWS; LOCAL NEWS**

**9.15 THREE-FOLD HARMONIES**

A Programme of Instrumental and Vocal Trios

THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITWELL (Cello), VERA McCOMBE THOMAS (Piano)

Third Trio, First and Last Movements .. Haydn

THE VICTORIAN TRIO: Jessie MITCHELL, Frances FROST, Molly STREET

Beauteous Morn ..... German

Deep River (Negro Spiritual) .. arr. H. Burleigh

Largo ..... Handel

STATION TRIO

Petite Suite, Nos. 1 and 2 ..... Debussy

Violin Solo, 'Scenico-Tarantelle' .. Wienawski

VICOUKIAN TRIO

How Merrily We Live ..... Michael East

O Hush Thee, My Baby..... Arthur Sullivan

Mistress Mary ..... Macdonald

STATION TRIO

Little Gudabout ..... Collier

Heartsease ..... Macbeth

The Wedding of the Rose ..... Jessel

VICTORIAN TRIO

I Passed by Your Window ..... May Brahe

Absent ..... Metcalfe

Yet Once Again (The Magic Flute) .... Mozart

Orpheus with His Lute ..... German

STATION TRIO

1st Movement, Trio in D Minor ..... Mendelssohn

10.38-10.50 THE SILENT FELLOWSHIP

## PROGRAMMES FOR SUNDAY (January 2)

2ZY	MANCHESTER.	384.6 M.
3.30	LIGHT SYMPHONY CONCERT	
	HERBERT THORPE (Tenor); HARRY BRINDLE (Bass)	
	The ACCENTOR STATION ORCHESTRA, conducted by T. H. MORRISON	
Orchestra	Overture, 'Don Giovanni' ..... <i>Mozart</i>	
	Hector TROUPE and HARRY BRINDLE	
	Co., Baffled Coward (Samson) ..... <i>Handel</i>	
	The Crucifix ..... <i>Fauré</i>	
Orchestra	Second 'Wand of Youth' Suite ..... <i>Elijah</i>	
	BREWER TROUPES	
	At the Mid-Hour of Night ..... <i>Cowen</i>	
	The Unseen ..... Cyril Scott	
	O Mistress Mine ..... <i>Farrar</i>	
Orchestra	Dante Massacre ..... <i>Saint-Saëns</i>	
	HARRY BRINDLE	
	Within This Hallowed Dwelling (Magic Flute) ..... <i>Mozart</i>	
	Vulcan's Song (Philemon and Baucis) ..... <i>Gounod</i>	
HERCULES TROUPE and HARRY BRINDLE	Watkins, What of the Night? ..... <i>Sergeant</i>	
	Storm-A-Long (Old Sea Shanty) ..... <i>Taylor-Harris</i>	
	Still as the Night ..... <i>Gostin</i>	
Orchestra	Second Symphony in D ..... <i>Hopkin</i>	
5.30-6.0	S.B. from London	
6.30-7.30	S.B. from Edinburgh	
8.0	SPECIAL SERVICE Delayed from Manchester Cathedral	
8.10	THE BULLS	
8.15	ORDER OF SERVICE	
	Hymn, 'As With Gladness Men of Old' (No. 70, Ancient and Modern)	
	Confession and Absolution; Lord's Prayer	
	Psalm 73	
	Magnificat	
	Lesson, Romans Chap. XII, Verses 1-6	
	Nunc Dimittis	
	The Creed	
	Versicles and Prayers	
	Carol	
	Hymn, 'Thou Didst Leave Thy Throne' (No. 770, Ancient and Modern)	
	Sermon, Canon S. B. ELLIOTT	
	Hymn, 'The Day Thou Gavest, Lord, is Ended' (No. 477, Ancient and Modern)	
	Blessing; Vesper	
8.55	THE WEEK'S GOOD CAUSES: An Appeal by Mr. J. A. WEBB (Chairman of the Salford Board of Guardians) on behalf of 'The Hope Hospital Wireless Installation Fund'	
9.0	WEATHER FORECAST, News; Local News	
9.15	VIOLIN RECITAL	
	DAISY KENNEDY	
	Hebrew Song and Dance ..... <i>Zemahast</i>	
	Lotus Land ..... Cyril Scott-Kreisler	
	Turkish March ..... Brahms-Auer	
	Tubalca Oriental ..... Barnabas	
	SONG RECITAL	
	IN A FERNIAN GARDEN ..... Lim Lehmann	
	IDA COOPER (Soprano)	
	KENO CRUCIBERK (Contralto)	
	LEONARD GOWINGS	
	EDWARD DYKES (Bass)	
	At the Piano—Eric Fogg	
10.15	VIOLIN RECITAL (Continued)	
	Sérénade ..... Rachmaninoff	
	Mélodie Tzigane ..... Korolff	
	Oriental ..... Cleon Cui	
	Old Chinese Folk Song ..... arr. Neumanns	
	Tambourine Chorus ..... Kreisler	
11.15	EPILOGUE	
OKH	HULL.	288.5 M.
3.30-6.0	S.B. from London (2.10 Local News)	
7.45-10.30	S.B. from London (2.10 Local News)	
2LS	LEEDS-BRADFORD.	277.8 M. & 254.2 M.
3.30-6.0	S.B. from London	
7.45	S.B. from London	
8.55	Mr. W. L. ATTENBOROUGH: Appeal on behalf of the Headingley Oratory Homes	
9.0-10.30	S.B. from London (9.10 Local News)	
ELV	LIVERPOOL	237 M.
3.30-6.0	S.B. from London	
		
7.45	S.B. from London	
8.15	RELIGIOUS SERVICE FROM THE STUDIO	
	Address by Rev. Father PERMAVEI, O.S.B., of St. Peter's, Seel Street, Liverpool	
	Music by the Choir of St. Peter's, Conductor, Mr. D. O. PARRY	
8.55	Mrs. DAVID: Appeal on behalf of the Magdalene Home, Liverpool	
9.0-10.30	S.B. from London (9.10 Local News)	
5NG	NOTTINGHAM.	275.2 M.
3.30-6.0	S.B. from London	
6.30-7.30	S.B. from Edinburgh	
7.45	S.B. from London	
8.55	Appeal by Mr. M. PURSTY for the Royal Midland Institution for the Blind	
9.0-10.30	S.B. from London (9.10 Local News)	
SPY	PLYMOUTH.	400 M.
3.30-6.0	S.B. from London	
7.45-8.15	S.B. from London	
8.15	RELIGIOUS SERVICE Delayed from the Guildhall	
	Hymn, 'For Thy Mercy' (A. and M., No. 78)	
	Prayer	
	Anthem, 'Grant Us Thy Peace'	
	Words by the Bishop of Plymouth	
	Music by Gerald Bullock	
	Reading	
	Address by the Rt. Rev. J. H. B. MASTERS, Bishop of Plymouth	
2BE	BELFAST.	306.1 M.
3.30-6.0	S.B. from London (2.10-2.30 Religious Service, relayed from St. James' Congregational Church), (2.35-2.45 The Work's Good Cause; Children's Hospital Special Appeal), (2.45-2.55 Weather Forecast, News; Local News), (2.55-10.30 S.B. from London)	
5SC	GLASGOW.	405.4 M.
3.30-6.0	S.B. from London, 6.30-7.45 Religious Service, relayed from St. Cuthbert's Church, Edinburgh, (Conducted by the Rev. G. E. MacLeod, Minister of Services), 8.0-9.0 from Edinburgh, 7.45-8.0 from London, 8.55—Appeal on behalf of the Royal Victoria and the Western Dispensary, 9.0—Weather Forecast, News; Local News, 9.15—Symphony Concert, The Station Symphony Orchestra, conducted by Herbert J. Morrison, Concerto chosen No. 22 (op. 6, No. 1) (Handel), 9.35—Harry Coligan (Edinburgh), Lord Coe of Aberdare (Llanelli), Elizabeth Orendorff (Dumbarton), H. M. Edwards (Edinburgh), Appeal for the Mountains and Moorlands (Musselburgh), 9.45—Clydebank Symphony, No. 4, in D Flat, op. 10 (Clydebank), 10.25—Harry Coligan (East Kilbride), Ian Williams (A. J. Linton and Sons Ltd, Glasgow & Maybole, Gourock, A. J. Linton and Sons Ltd, Glasgow & Dundee), Gourock Choral Society (Gourock), 10.55—Orchestra—Performed for Strings (Edinburgh), 11.15—Epilogue	
2BD	ABERDEEN.	500 M.
3.30-6.0	S.B. from London, 6.30-7.30 (8.0 from Edinburgh, 7.45—Orchestral Selections, Organ Recital and Church Service, Relayed from the City Hall), 8.0—Organ Recital by Arthur Collingswood, 8.15—Service, conducted by the Rev. John S. McNaught, of Glencairn Parish Church, followed by the Station Choir, 8.45—Organ Recital (Collingswood), 8.55—Mr. Douglas L. Adam: Appeal on behalf of the Royal Blind Aged Merchant Engineers' Institution, 9.0—Weather Forecast, News, 9.10—Symphony Concert, relayed from the City Hall, The Augmented String Orchestra, conducted by Paul Askew—Overture, 'Ruy Blas' (Mendelssohn), 9.30—Caroline Johnson and Orchestra, 'A Little Voice I Heard Just Now' (The Barber of Seville) (Rossini), 'The Sun of Heaven' (La Traviata) (Verdi), 9.32—Concerto, 'Eduard Symphony' (Tchaikovsky), 10.10—Concerto, Johnson Orchestra, 'The Snow Maiden' (Tchaikovsky-Kreisler), 'What's in the Air Today' (Robert Shaw), 'Sea Lullaby' (Hubert Lampert), 10.20—Orchestra; Tone Poem, 'Finlandia' (Sibelius), 10.30—Epilogue	

# PROGRAMMES FOR MONDAY (January 3)

2.10 LONDON. 361.4 M.

## 10.20 ORGAN RECITAL

By The Rev. CLIVE JACKSON, Succentor of Southwark Cathedral.

Assisted by E. NEVILLE JACKSON (Violin)

Sonata in F Minor. 1st Movement Riehmberger  
1st Suite from 'Pictures of the Rhine' Schumann,  
arr. Henderson

A. SCHUMANN

E. NEVILLE JACKSON  
Meditation. 'Thais'  
Chanson de Nuit  
Chanson de Matin

## THE ORGAN

Prelude, "En Bateau" ... Delibes  
Barcarolle from the First Frenet Suite ...

Mr. CLIVE CAREY.

A very actor, producer and Professor of singing, who is to give a Song Recital to-night from London at 8.30.

## E. NEVILLE JACKSON

Meditation ... Gounod  
Barcarolle ... Massenet

## THE ORGAN

Prelude, Part No. 1 Herbert Howells  
Fugue in C ... Merlet

4.0 THE SIGNAL, GREENWICH. The ROYAL AUTOMOBILE CLUB DANCE BAND, from the Royal Automobile Club

5.0 A Scottish Tea-Table, by Mrs. SUTHERLAND

5.15 THE CHILDREN'S HOUR: Piano Solos by C. E. Dixon. Songs by R. F. PALMER. 'Starry Clouds,' by Captain MAURICE AINSLEY. A Story told by R. F. PALMER

5.5 ALICE FRYER'S ORCHESTRA from the Rialto Theatre

6.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 ALICE FRYER'S ORCHESTRA from the Rialto Theatre

7.0 Mr. DIAMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC

Bach's Forty-Eight Preludes and Fugues, played through consecutively at this hour daily throughout

The attention of listeners is called to the special article on page 6 by Mr. Elton Young on the new scores.

E. NEVILLE JACKSON calls Bach's great collection of Preludes and Fugues "The Forty-Eight" and says, "No work ever written is so significant in



the number. As a matter of fact, it is half that number, namely twenty-four, that is significant, simply because there are twelve major and twelve minor keys, twenty-four in all, and Bach wrote two wonderful Books of Preludes and Fugues, each Book having one in every major and minor key.

Why did he do that? Well, until about his time, keyboard instruments were tuned in such a way that you could only play in a few simple keys. For the rest your instrument was hopelessly out of tune.

So Bach wrote two Preludes and Fugues in every possible key, apparently as a sort of Declaration of Faith, proclaiming his belief in a system of tuning which was good for every key. That is the system of tuning we always use nowadays. It is called 'Equal Temperament,' and from this name the full title of Bach's famous 'Forty-Eight' easily follows—alleged his collection *The Well-Tempered Clavier*.

7.25 A. BONNET LADS on 'January'

7.45 JAMES BERNARD in 'OUR PARENTS'  
A Gold digger's Story by Robert Overton  
A. from March

LONDON listeners will remember Mr. James Bernard for his performances in the scenes from 'The Dynasts' that were broadcast on November 1. In the North he is well known as a character actor, and as Professor of Education at Hartley College, Manchester.

8.0 THE METROPOLITAN POLICE MINSTRELS

In Half-an-hour of Music Masters

8.15 SONG RECITAL  
By Clive Carey

8.45 MOZART

Excerpts from his Keyboard Music  
Played by Hilda Dederich  
Fantasia in D Minor, First Fantasia in C Minor

ALMOST the whole delightful output of more than the first two centuries of keyboard music was written for the Harpsichord and the Clavichord—for there were no Pianos then. In the Harpsichord the wires are plucked, in the Piano they are struck. Hence the Harpsichord has a certain incisiveness and a beautiful, delicate, silvery, rustling tone which are all its own.

Most of Mozart's music was written for the Harpsichord, and all of it is conceived in terms of that instrument rather than of the Piano.

His keyboard works usually fall into the formal scheme of movements, keys and contrasts known as the Sonata. His Fantasias represent a freer kind of structure. The first of the two we are now to hear has almost the character of an improvisation. Impetuous passages break in on the grave opening mood, there is a note of anxiety, that is soon dispelled by the gay little ending.

We have a tiny drama in sound, but with no story behind it—just the natural, concentrated, dramatic quality that the music of a master almost always possesses.

9.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Sir FRANK DICKSEE

9.30 A Short Programme by THE ARTS LEAGUE TRAVELLING THEATRE

THE Travelling Theatre was one of the very first activities upon which the Arts League

of Service embarked when it was founded in 1919. Ever since then a company (and lately a second company) has been touring the country-side with a fit-up theatre and a repertory of short plays by first-class authors such as Yeats, Synge, Galsworthy, Tolstoy and Shaw, as well as of folk-songs and shanties, dances, mimics and expressionist recitations. Although the Travelling Theatre is in no sense an amateur affair, and many of its original company have since made for themselves big reputations on the London stage, it has been a great inspiration and help to amateurs, both in play production and folk singing and dancing. The League sets to many other ways—there are the Travelling Portfolios of works by contemporary artists, the Travelling Exhibitions, the Poster Bureau, run in conjunction with Mr. E. M. Knight Kauffer, and so forth—but the Travelling Theatre is the most original and most remarkably successful phase of its work.



Miss HILDA DEDERICH

gives the evening Classical Recital this week. She is to play excerpts from Mozart's keyboard music, starting to-night at 8.45.

## 10.0-11.0 ORPHEUS AND THE ORPHEANS

Still Another Viewpoint in the vexed

JAZZ &amp; CLASSICS Controversy

Expounded by PEERY A. SCHOLZ and Illustrated by ERICSE Carter and his OCTET

5XX DAVENTRY. 1,600 M.

10.30 a.m. THE SIGNAL, WEATHER FORECAST

11.0 THE PATENTEE QUARTET and ST. WATSON (Harp), MARY ST. WATSON (Vocals), HARRY FIELD (Pianoforte)

11.45 app. Songs by Dorothy Forster (including 'Rose in the Bud,' 'Misopywy,' etc.) Sung by KATHLEEN DESTOURNAY and accompanied by the Composer

12.5 Concert (Continued)

10.20 S.B. from London

4.0 S.B. from London

7.45 S.B. from Manchester

8.0 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London

11.0-12.0 DANCE MUSIC: JEAN LENORE &amp; CIRIO'S CLUB DANCE BAND from Cirio's Club

# PROGRAMMES FOR MONDAY

(January 3)

**SIT BIRMINGHAM. 491.8 M.**

- 3.45** THE STATION PIANOFORTE QUINTET Leader: Frank Cantel.
- 4.45** AFTERNOON TOPICS *by Roderic Rosses*. "Topical Hour" (ural Bunts—Floral Bedges" Stalid Senior (Sof. radio).
- 5.15** THE CULTURE
- 6.0** HANDBLES *by Roderic Rosses* France
- 6.30** S.B. from L.
- 7.45** S.B. from Manchester
- 8.0** "THE GARDEN OF LOST HEARTS" Written for Broadcasting by JOHN OVERTON and Presented by PRACY EDGAR

*Characters*

Phoebe Brant (Housekeeper) CLARA JOINER  
 Valerie Carew .... JOHN OVERTON  
 Sir Herbert Pritchett JEREMY LEWIS  
 Mrs. Brant (as Valerie) VERA MURRAY  
 George ..... TOMMY KIRKWOOD  
 Lucy ..... NELLIE TARRANT  
 Postman Tony Mackintosh PERCY EDGAR  
 A Doctor ..... JEREMY LEWIS  
 Tilly (a Circus Girl) DOROTHY ENGLISH  
 Lorimer (An American) PERCY EDGAR  
 Father M. .... ERIC WALKER  
 Farmer L. JOSEPH LEWIS  
 Major Trehearne J. C. STEPHENSON  
 A Coachman ..... PERCY EDGAR  
 A Girl Guest PHYLLIS RICHARDSON  
 A Village Woman JOHN OVERTON  
 A Village Girl GLADYS COLBOURNE

THE whole of the action takes place in and around the village of Ash Holt, a typical English country place, and the garden of "The Grange."

**1.45** S.B. from London **9.10** Local News,

**9.30 LECTURE RECITAL**

By JOSEPH YATES (Baritone)  
 Vision of Morris .... arr. LASZLO  
 Mary Mortification .... arr. Macpherson  
 Kishkind's Galley .....  
 An Erisay Love ..... KENNEDY FRASER  
 Lilt .....  
 MacGregor's Gathering .... KENNEDY FRASER  
 The Sailor and Young Nancy ..... MORTON  
 It Was a Lover and His Loss ..... MORTON  
 Three Poor Mariners ..... MORTON  
 As Ever I Saw ..... MORTON

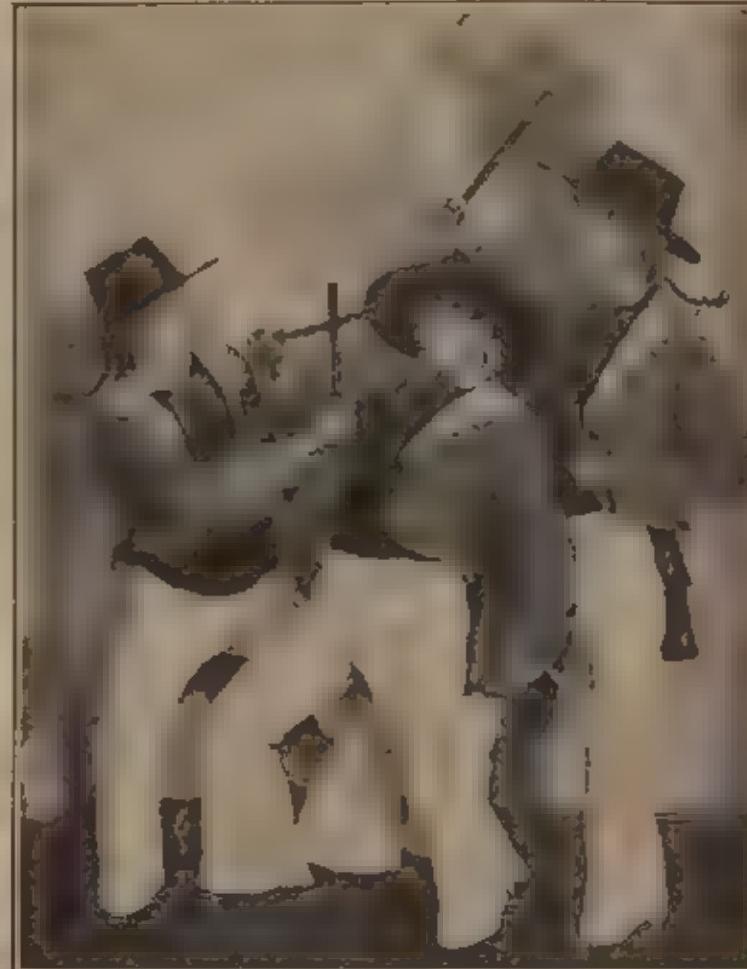
**10.0-11.0** S.B. from London

**6BM BOURNEMOUTH 326.1M.**

- 3.45** Miss Fenwick: "A Dish of Intrigue".
- 4.0** TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square.
- 5.15** THE CHILDREN'S HOUR
- 6.0** "Those New Year Resolutions and Social Service," by the Bournemouth Council
- 6.15** Musical Interlude
- 6.30** S.B. from London
- 7.45** S.B. from Manchester
- 8.0-11.0** S.B. from London **9.10** Local News,

**SWA CARDIFF. 353 M.**

- 12.30** 1.30 Lunch Time Music *by the SWA* *Rehearsal*.
- 2.45** THE STATION TRIO FRANK THOMAS (Violin), FRANK WOOD (Cello) and VERA MURRAY THOMAS (Pianoforte). Suite, "Sylvan Sketches" ... FLANDERS. Sonatina for Viola and Piano ... J. D. AIRS from the Opera, "Tosca" ... Puccini. "La Melody" ... DON.
- 4.45** Mr F. J. HARRISON: "Historic Standards in the West."
- 5.0** Pianoforte Recital
- 5.15** THE CHILDREN'S HOUR
- 6.0** Miss ELIZABETH CEDERVALL, "Poetry Writers of the 18th Century" Charles Lamb.



A SEA SHANTY

A tableau posed by members of the Arts League of Service, illustrating one of the songs in the programme that the Traveling Theatre of the League is giving from the London Station at 9.30 to-night.

- 6.15** Light Music
- 6.30** S.B. from London
- 7.45** S.B. from Manchester
- 8.0-11.0** S.B. from London **9.10** Local News,

**2ZY MANCHESTER. 384.8 M.**

- 3.45** ELEANOR LOOMIS (Soprano) Should He Upbraid? *R.shop* *Curtain* *L. a. Lethbridge*  
*O. Yes Just S., from "Pique-a-dile" ... *Iba* *Manx* *E. a. G. J. J. J.**

THERE is a little worldly good advice in the song which Morris sings, in Bach's jolly cantata about the contest of song between Phoebus and Pan. The original words set by Bach have been replaced, in the new version, by a stanza which might be adopted by adver- sers. It begins: "Oh, yes, just so, you must / a trumpet blow;" and ends with the election: "This life's a motley show!"

- 4.0** Orchestra Music from the Piccadilly Picture Theatre

*Musical Topics*

- 5.15** THE CHILDREN'S HOUR Children's Songs of the Eighteenth Century. Explained by Auntie Vi and illustrated by Uncle Harry
- 6.0** THE MAJESTIC CELEBRITY\* ORCHESTRA from the Hotel Majestic, St. Albans-on-the-Sea. Musical Director, GERALD W. BAGGETT

- 6.30** S.B. from London

- 6.40** app. MAJESTIC "CELEBRITY" ORCHESTRA (Continued)

- 7.0** S.B. from London

- 7.45** "OUR PARDNER" A Clergy Study by JAMES BRIDGES  
 A Gold-digger's Story, by ROBERT OTTERSON

*Characters*

Tony ...  
 Sam Coley  
 Bob Overton, who tells the Yarn  
 Juberlou Tom, a Runaway Slave  
 Scene 1:—A Gold-digger's Tent  
 Scene 2:—The Deck of a Ship

O do ransom will be paid,  
 An' free men do darkness make  
 In de year on Jubilee

- 8.0** "A SHARP ATTACK"  
 By HERBERT C. SARGENT

Played by the LONG & RICHARDSON TRAVELING THEATRE

A DOMESTIC comedy of life in a small village, wherein the shrewd shopkeeper shows that the diplomacy which brought him commercial suc- cess, proves of little avail when it goes to get him a mistress.

Cast: Megga A Grocer and General *Customer* ... H. M. T. LEE  
 W. John Watson (Mate on a ship) ... H. V. L. COOPER  
 Minnie Brown (A Nurse) ... H. M. T. LEE

In the scene is seen a bare, cheerless apartment, giving an impression of extreme poverty. A very small fire is burning. At the back of the room, which is lighted by one candle, there is a glazed partition through which his shop can be seen. Megga, a small, wizened man of about forty, is sitting at the table casting up figures in a ledger.

- 8.20** LIGHT MUSIC BY THE STATION QUARTET *Concerto* *Capriccio* *Waltz* *Waltz from an Imaginary Ballet* *Coleridge-Taylor*

- 8.45** S.B. from London **9.10** Local News;
- 9.30** WALTZ AND SONG  
 THE STATION QUARTET  
 Waltz, "The Grenadiers" ... Waldorf

# PROGRAMMES FOR MONDAY

(January 3)

A Group of Irish Songs by Agnes O'KELLY Irish Contralto	SNG	NOTTINGHAM. 275.2 M
I Was Sorrow Thys Young Day		
Two Nestor Plays		
Half a Bag		
My Aunt She D		
At the Mid-Hill		
Freddy O'Neal		
Kitty of Coleraine		
Waltz, Immortal	Gung'l	
10.0-11.0 S.B. from London		

6KH HULL 288.5 M

11.30-12.20 Gramophone Records

2.30 Light Music

4.0 AFTERNOON TOPICS M. R. COSTA  
Incidents in a Boy's Life (first day in Hospital)

4.15 FIZZI'S QUARTET relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London

7.45 S.B. from Manchester

8.0-11.0 S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M &  
254.2 M

4.0 I SAW A SPIDER QUOTER, relayed from the  
M. R. COSTA

5.0 AFTERNOON TOPICS M. R. COSTA,  
"Humour in Books" (1. O. Henry)

5.15 THE CHILDREN'S HOUR: Studio Party  
Play, Hereward the Wild

6.0 S.B. from London

6.15 THE STATION TWO

6.30 S.B. from London

7.45 S.B. from Manchester

8.0-11.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL 297 M.

11.30-12.20 Gramophone Records

4.0 PATRIOTS AND HIS OBSERVERS, from the  
quarter On

5.0 AFTERNOON TOPICS M. R. COSTA  
"The Village Chorus" (Old English) "How  
the Church Was Built"

5.15 THE CHILDREN'S HOUR

6.0 MORTON'S STATIONERS relayed from the  
Edinburgh City Bush

6.30 S.B. from London

7.45 S.B. from Manchester

8.0 "A SHARP ATTACK"—A Comedy played  
by the London Radio PLAYERS. (See Man-  
chester Program)

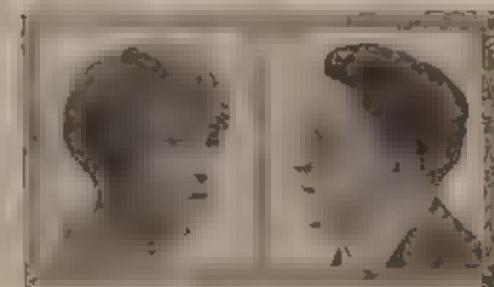
8.25 S.B. from Manchester

8.45-11.0 S.B. from London (9.10 Local News)

3.45 THE MEADOW GIRL (in English) conducted by Frederick Bottamer	SNG	NOTTINGHAM. 275.2 M
4.15 Music and Afternoon Topics		
5.15 THE CHILDREN'S HOUR		
6.15 MARIE HODGSON (Pianoforte)		
6.30 S.B. from London		
7.45 S.B. from Manchester		
8.0-11.0 S.B. from London (9.10 Local News)		

SPY PLYMOUTH 480 M.

11.0-12.0 Gramophone Records Quartet



Miss Edith Cedervall, who will to-day talk on "Charles Lamb" in her series of "Poets Writers of the Nineteenth Century" [Cardiff 6.0], and Mr Joseph Yates, who gives a lecture-recital from Birmingham at 9.30

3.30 Orchestra relayed from Popham's Recital Hall

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC THE ROYAL HOTEL TRIO,  
directed by ALICE COOPER

5.15 THE CHILDREN'S HOUR

6.0 BOY'S PARTY Solo Violin

6.30 S.B. from London

7.45 S.B. from Manchester

8.0-11.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD 272.7 M.

11.30-12.20 Gramophone Records

4.0 Afternoon Topics

5.15 THE CROWN, H. C.

6.0 Musical Interlude

6.30 S.B. from London

7.45 S.B. from Manchester

8.0-11.0 S.B. from London (9.10 Local News)

6ST STOKE 288.5 M.

4.0 THE CAPITAL THEATRE ORCHESTRA, directed  
by Rendell

5.0 AFTERNOON TOPICS JEAN WHITFIELD, "A  
Dialogue on Books"

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London

7.45 S.B. from Manchester

8.0-11.0 S.B. from London (9.10 Local News)

SSX SWANSEA 288.5 M.

4.0 THE CASTLE CINEMA ORCHESTRA and OSCAR  
MUSIC, relayed from the Castle Cinema

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London

7.45 S.B. from Manchester

8.0-11.0 S.B. from London (9.10 Local News)

## Northern Programmes.

5NO NEWCASTLE 312.5 M.

4.0 Northumberland Women's Institute Bulletin 4.15—  
Music from Fenwick's Terrace Tea Room 4.15 Children's  
Song 4.30—The Station Gobet 4.30—S.B. from London  
5.15 S.B. from Manchester 5.30—S.B. from London 5.45—  
The Womans Who Knows 5.30-5.45—S.B. from London

5SC GLASGOW 405.4 M.

3.30 11.0 noon—Gramophone Records 3.45—Dance  
Music 3.45-4.00 by Alan P. 4.00-4.30 by New Tidings Band  
4.30-5.00 in New Palace de Danse 4.45—Afternoon Topics  
5.00—Music, relayed from the New Palace de Danse  
5.15 Children's Hour 5.15-5.30 in New Palace de Danse  
5.30 5.30-5.45 in New Palace de Danse 5.45—S.B. from  
London 6.00-6.15 in New Palace de Danse 7.45—S.B. from  
Manchester 8.00—S.B. from Aberdeen Bands Mandolins  
and other instruments 8.00-8.15 in New Palace de Danse  
Watts "Notes de Legume" (Fahrt) 8.15-8.30 in New  
Palace de Danse 8.30-8.45 in New Palace de Danse  
8.45-8.55 in New Palace de Danse 8.55-8.55 in New  
Palace de Danse 8.55-9.00 in New Palace de Danse  
9.00-9.15 in New Palace de Danse 9.15-9.30 in New  
Palace de Danse 9.30-9.45 in New Palace de Danse  
9.45-9.55 in New Palace de Danse 9.55-10.00 in New  
Palace de Danse 10.00-10.15 in New Palace de Danse  
10.15-10.30 in New Palace de Danse 10.30-10.45 in New  
Palace de Danse 10.45-10.55 in New Palace de Danse  
10.55-11.00 in New Palace de Danse

2BD ABERDEEN 500 M.

3.15 11.0 noon—Gramophone Records 3.45—Dance  
Music 3.45-4.00 by Alan P. 4.00-4.30 by New Tidings Band  
4.30-5.00 in New Palace de Danse 4.45—Afternoon Topics  
5.00—Music, relayed from the New Palace de Danse  
5.15 Children's Hour 5.15-5.30 in New Palace de Danse  
5.30 5.30-5.45 in New Palace de Danse 5.45—S.B. from  
London 6.00-6.15 in New Palace de Danse 7.45—S.B. from  
Manchester 8.00—S.B. from Aberdeen Bands Mandolins  
and other instruments 8.00-8.15 in New Palace de Danse  
Watts "Notes de Legume" (Fahrt) 8.15-8.30 in New  
Palace de Danse 8.30-8.45 in New Palace de Danse  
8.45-8.55 in New Palace de Danse 8.55-8.55 in New  
Palace de Danse 8.55-9.00 in New Palace de Danse  
9.00-9.15 in New Palace de Danse 9.15-9.30 in New  
Palace de Danse 9.30-9.45 in New Palace de Danse  
9.45-9.55 in New Palace de Danse 9.55-10.00 in New  
Palace de Danse 10.00-10.15 in New Palace de Danse  
10.15-10.30 in New Palace de Danse 10.30-10.45 in New  
Palace de Danse 10.45-10.55 in New Palace de Danse  
10.55-11.00 in New Palace de Danse

2BE BELFAST 306.1 M.

4.0 Station Orchestra: Sarah Trotter (Soprano) 4.0—  
A. Wilson Trochilus Herbert T. Scott and May Sheridan. Songs  
Worth Singing and Play 5.15 Children's Hour  
5.30 The Station Orchestra 6.00-6.15 S.B. from London  
7.45 S.B. from Manchester 8.00-8.15 S.B. from London

5.0-5.15 'SHAKESPEARE HEROINES'  
COMPETITION

The following is a further list of names of those who  
have sent completed lists of twenty or more applicants

for the Shakespeare Heroines Souvenir Book:

Mrs L. Egan, Middleton House, Chidham,  
Emsworth, Hants., The Rev. A. Naylor, Work-  
shop, Priory, Notts.; Miss Rachel Pearce,  
Ashborne Hall, Fallowfield, Manchester; Mr.  
John Slater, Strelley Court, Eastbourne; Miss  
Nancy Wood, Manor House, Norton, Cheshire.

The following societies have also sent twenty  
lists or more: Manchester Y.M.C.A., Mr.

R. J. Swanson, Plymouth Shakespeare Li-  
brary Socy, Mr. W. J. Taylor, St Edmundsbury

C. and Dramatic Socy, Mr. F. T. Elkington,  
Earlborough Amateur Dramatic Socy, Mr. A.

Lancaster.

# PROGRAMMES FOR TUESDAY (January 4)

**2LO LONDON. 561.4 M.**

**1-2.30 THE J. H. SQUIRE OLESTO OCTET**

**3.0 CONCERT**

OLIVE HEMINGWAY (Soprano),  
GILBERT BAILEY (Baritone)  
PRIVILLE NARS (Violin)  
LEITH ASHBY (Pianoforte)

**4.0 TIME SIGNAL. GRIEGSON. W. H. AM.  
HAROLD CRAXTON AND HIS ORCHESTRA,  
from the Marble Arch Pavilion**

**5.0 MR. GUY POOCOCK—On a Tin Whistle**

**5.15 THE CHILDREN'S HOUR:** Selections by the  
Band of the St. Mary, Islington, Guardsmen's  
School. 'Princess Phillipa and the Dragon'  
(Philip Carmichael). 'Wheat Kitty' (E. Le  
Bretton Martin).

**6.0 MR. FRANKLYN BELLAMY reading poems  
selected from 'Songs of a Broken Arman,' by  
JAMES HOWARTH**

**6.10 THE LONDON RADIO DANCE BAND, directed  
by SIDNEY FIRMAN**

**6.30 WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN**

**6.45 THE LONDON RADIO DANCE BAND, directed  
by SIDNEY FIRMAN**

**7.0 MRS. DAWSON SCOTT, 'Dong Steerage'**

MRS. DAWSON SCOTT is a woman of many  
activities. She founded the To-morrow  
Club and the P.E.N. Club, and has written and  
edited many books, amongst her own writings  
being 'Nooks and Corners of Childhood' and  
'They Green Stems.' Recently she has gone  
to America in the steerage—not merely  
as 'tourist' third-class, but real steerage on a  
Cunard boat—and find out what it was like.

**7.15 THE FOUNDATIONS OF MUSIC**

**BACH'S 48 PRELUDES AND FUGUES**

Played through consecutively at this hour daily  
(throughout the month). (See article on page 6.)

IN yesterday's note we said that Bach's '48' is one  
of the first things that must strike one in hearing a  
succession of these Preludes and Fugues in their  
infinite variety of style and mood, and the  
wonderful expressiveness of the fugues in particular.

On the Clavichord, the favourite domes to  
key-board instrument of Bach, much more expression  
and delicacy could be obtained than on the  
Harpsichord.

The modern Piano, of course, can reproduce  
all the delicate gradations of tone that the Clavichord  
could give; but a few enthusiasts, who  
have made a study of the older instrument, affirm  
that in its music are hidden, its tone is not ex-  
celled in beauty and subtlety by even the finest  
Grand Piano of to-day.

The two periods in the '48' represent distinct  
periods in Bach's career. The first was com-  
pleted in 1708 when the Composer was thirty  
seven, and was engaged as chief musician to a  
German Prince, the second date from 1744  
when he was nearly sixty, and had long been  
out of his great final post as a church  
organist at Leipzig.

**7.25 MAJOR DUDLEY HEATHCOKE A Night in a  
Lapp Hut**

**7.45 SPEAK MUSIC!  
S.B. from Liverpool (See Liverpool Programme)**

**8.45 MOZART**

Played by HILDA DEDERICK  
Rondo No. 2 in A Minor  
Rondo No. 3 in D Major

MOZART composed three Rondos, of which  
that in A Minor is perhaps the most  
notable. It was written, probably for some  
friend, near the end of his life, when he was  
stay-ing in Vienna.

The chief melody of the Rondo has something  
of the folksong style in it, and starts off gently  
and modestly, almost sadly, quite unlike the  
majority of Rondo tunes, which are ga-

The graceful ornamentation, the strong, clear  
cut harmony, and (except in a brighter, major  
key part in the middle) the under-current of  
plaintiveness are attractive elements in this rather  
uncommon Rondo.

**9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN. Local Announcements**

**9.15 Topic Talk**

**9.30 DAINTY DIANA'**

A first Performance of a New Musical Comedy  
in Two Acts  
S.B. from Birmingham. See Birmingham Pro-  
gramme,

**10.30 12.0 DANCE MUSIC** JACK HOWARD and  
his Band from the ROYAL OPERA HOUSE,  
Covent Garden

**5XX DAVENTRY. 1,600 M**

**10.30 a.m. TIME SIGNAL. WEATHER FORECAST**

**11.0 THE DAVENTRY QUARTET and PRIVILLE  
NARS (Soprano), MAUL AONES WENNER  
Pianoforte. THE QUINTUNE Banjo Duet.**

DONALD MILNE (Siffler, Imitations, Impersona-  
tions)

**10.20 S.B. from London**

**3.0 S.B. from London**

**7.45 VARIETY**

GEOFFREY GAYTHER (Syncopated Numbers),  
CLAPTON and DWYERS (Entertainers), DORIS  
VALKIE (Character Comedians)

**8.45 S.B. from London**

**9.10 Shipping Forecast**

**9.30 S.B. from London**

**9.30 THE B.B.C. INTERNATIONAL SERIES  
OF CHAMBER CONCERTS**

**ENTERTAINMENT**

**FRANCE**

LEON BLAUZET (Oboe)

YVONNE EXIZENEM-BLAUZET (Pianoforte)

DORA STEVENS (Soprano)

At the Piano—HAROLD CRAXTON

DORA STEVENS

Four Unpublished Songs ..... Debussy  
Pantomime, Clair de Lune, Pierrot, Apparition  
(First performance in England)

LEON BLAUZET

Georges SOLÉA ..... Tchaikovsky  
(First performance in England)

(At the Piano YVONNE EXIZENEM-BLAUZET)

DORA STEVENS

Moods of Childhood

L'Adieu; Les Clés (Arthur Honegger)

SEVERAL works of Honegger have been heard  
here recently, notably Pacific 231, the piece  
in which he endeavours to convey an idea of the  
power and movement of a railway engine.

He was one of the band of The Six, who, a few  
years ago, struck out on several countries  
differing areas, in an attempt to seek the  
idioms of music. Honegger soon ceased to belong  
to the band, probably because he was not  
revolutionary enough for the others.

YVONNE EXIZENEM-BLAUZET

Pianoforte Solo ..... Lohengrin  
(First performance in England)

A young Paul Ladmirault (born 1877) was a  
bit of a prodigy for he wrote a three-act  
Opera when he was fifteen and was lucky enough  
to have it produced in his native city, Nantes.  
He loves the open air and much of his best  
music is poetical, reflective and restful.

**10.30 12.0 DANCE MUSIC** S.B. from London



THE MUSIC OF MODERN FRANCE

The fourth of the B.B.C.'s series of international Chamber Concerts will be broadcast from Daventry to-night between 9.30 and 10.30 p.m. Above are the artists who will interpret representative pieces of modern French music. From left to right: M. Leon Blauzet (oboe), Miss Yvonne Exizenem-Blauzet (pianoforte), Miss Dora Stevens (soprano), and Mr. Harold Craxton, the well-known English accompanist.



## **PROGRAMMES FOR TUESDAY**

(January 4)

- 1.0 PAT BYRNE (Solo Clarinet)  
*Cavade (from Sonata for Clarinet)*  
  
 A Largo from Concerto for Clarinet  
 GIOVANNI ARDUO ...  
  
 4.15 Music by THE STATION QUARTET  
  
 5.0 Afternoon Totems: Dr. A. K. Farnam—  
 Famous Explorer—John Farnam  
  
 5.15 THE CHILDREN'S HOUR  
  
 6.0 THE MAJESTIC  
 from the Hotel Majestic, St. Louis  
 Musical Director GERALD W. STROUD  
  
 6.30 S.B. from London  
  
 6.45 opp. THE MAJESTIC  
  
 7.0 Dr. J. C. WENTWORTH: Some Contributions  
 Made by Science to the Cotton Industry  
 FABRIK  
  
 7.15 S.B. from London  
  
 7.45 S.B. from Liverpool  
  
 8.45 S.B. from London (9-10 Local News,  
  
 9.30 VAUDEVILLE  
 Presented by VICTOR BYRNE  
 Overture by THE VANDERKILL FORM  
 AND DUSTLERS present Their Novelty Act, Dor...  
 -1900-  
 HARRY HOPFESWELL (in His Latest "Mugger")  
 EMMIE PIKURA (Simple Syncopation)  
 MAURICE JONES (in Characters from Dickens)  
 CHARLES AND ALICE (And a Piano)  
 BETTY WEZATLEY presents Some New Songs  
 THE VAUDEVILLE PLAYERS in "A Dog's Life," by  
 DON TICHERADY  
 Capt. J. W. STROUD presents "Snatches of  
 .4.  
  
 10.30-12.0 S.B. from London

**HULL** 288.5 M.

- 4.0 Afternoon Topics: Vitovani (Geo. Evelyn  
 Platt)—(3, 'The Spirit of the Season')  
 4.15 Field's Quarter, relayed from the New  
 Restaurant, King Edward Street  
 5.15 The Children's Hour: Radiothon Com-  
 petition conducted by Uncle Er  
 6.4 London Programme relayed from Daventry  
 6.15 Hull Wireless Society's Talk  
 6.30 S.B. from London  
 7.45 S.B. from Liverpool  
 8.45 S.B. from London (9.10 Local News)  
 9.30 S.B. from Birmingham  
 10.30-12.0 S.B. from London

**2LS LEEDS-BRADFORD.** 277A M. &  
254 2 31

- 4.0 WINS AND LOSSES A STAD VERSATILITES  
 relayed from Schofield's Cafe, Leeds  
 5.0 Afternoon Tea  
 5.15 THE CHILDREN'S HOUR Studio Party  
     Grace and Herbert  
 6.0 Musical Interlude  
 6.30 S.B. from London  
 7.0 The SMILESMITH "On My Anvil"  
 7.15 S.B. from London  
 7.45 S.B. from Liverpool  
 8.45 S.B. from London (\$10 Local News)  
 9.30 S.B. from Birmingham  
 10.30-12.0 S.B. from London

6LV LIVERPOOL 297 M

- 415 A Talk for Women, by MABEL LEVY**  
**415 Comedy Duets by DORIS PRIESTLEY and**  
**HARRY BARTON**

- |      |   |
|------|---|
| 4.30 | Radio Station Pianoforte Quartet  |
| 5.15 | 8 H   |
| 6.0  | Concert at E. & F. Synthesis, 3, rela<br>Johnsbrough Café Beaurevoir                              |
| 6.30 |   |
| 7.0  |   |
| 7.15 | BB f  |
| 7.45 | 'SPEAK MUSIC'<br>Spanish Music due to be ny ...<br><i>fides per me</i><br>L'Après-Midi d'un Faune |
|      | V The Elder's Secret (The Master  |
| 1    | is Ascending ... Vaughan Williams   |
|      | Clothes of B. David   |
| 1    | Kwan A Fragment of S. T. Richard  |
|      | Orchestral Poem, 'Dreams' Wayne   |



#### **IN TO-DAY'S CARDIFF PROGRAMME**

- Mr. Richmond Hellyer (left) will enter The Film as a Medium for Education at 7 p.m. at 6.0 M., T. J. Lewis plays a talk on "The Discoveries of Photography".

Act as right about as to this procedure.

- The STATION GRIMSBY directed by FREDERIC

- 845 S.H. from Lumberton 9.10 Lat. 34° N. Lat.

930 AN HOUR'S POPULAR MUSIC

- |                      |             |                    |
|----------------------|-------------|--------------------|
| Orchestra            |             |                    |
| O r c h .            | Vanity Fair | Flotow             |
| W o r k s            |             |                    |
| Prélude and Allegro  |             | Paganini; Kreisler |
| Après un Rêve        |             | Paur               |
| Slavische Tänze      |             | Zemlinsky          |
| Musical Sketch       |             |                    |
| in a Humorous Sketch |             |                    |
| Quintet              |             |                    |
| Suite, N.            | "Carmen"    | Bizet              |
| WALTON PRINTER AND   |             |                    |
| The Old Woman        |             | Edmunds            |
| Trade Wives          |             | Kellogg            |
| Five Eyes            |             | Armstrong Dubb     |

- 1930-12-9 S.H. from Lorraine  
Selection, "The Saint Prince" Rombert

5NG NOTTINGHAM, 225.2 M

- 11.30-12.30 Morning Concert, relayed from Daventry

1.45 Lynes' Cafe Orchestra, conducted by  
TOM ASHTON

4.45 Music and Afternoon Topics

5.15 The Children's Hour

6.15 Market Repertoire (Pianoforte)

6.30 S.B. from London

7.0 'ASKARI' - 'Trapping a Man-Eat'

7.15 S.B. from London

7.45 S.B. from Liverpool

- 845 S B from London 910 1 a N  
930 S R from B. n. m. m.  
1030 120 -> B from London

SPY PLYMOUTH. 400 M.



**SHEFFIELD**

- 4.0 Afternoon Topics: Miss Potts's Care  
Bar room Dances At Its Best.

4.15 London programme relayed from Daventry

5.15 The Children's Hour A Talk on the life  
by Uncle Wally

6.0 Musical Interludes

6.30 S.B. from London

7.0 The Rev. G. J. Hartley, Messages from the  
Poets - (3) Browning

7.15 S.B. from London

7.45 S.B. from Liverpool

8.45 ~ B from London (9.10 Local News)

9.30 S.B. from Birmingham

10.30-12.0 S.B. from London

**GST**      **STOKE.**      **288.5 M**

- 12.0-1.0 THE STATION QUITTER  
 4.0 TOM SALT & ORCHESTRA  
 5.0 AFTERNOON TALK  
 5.15 THE CHOCOLATE & HOGS  
 6.0 MUSICAL INTERLUDE  
 6.30 S.H. from London  
 7.45 S.H. from Liverpool  
 8.45 S.H. from London (#10 Local News)  
 9.30 S.H. from Birmingham  
 10.30-12.0 S.H. from London

**ESX** SWANSEA. 288.5 M.

- \$1.30-12.30 Gramophone Records  
 4.0 The Castle Cinema, CROYDON and OASAKA  
 Music, relayed from the Castle Cinema  
 4.30 THE STATION TWO : T. D. JONES (Piano),  
 M. COX (Alto), A. COX (Tenor) and G. COX  
 (Cello),  
 5.15 THE CHILDREN'S HOUR  
 6.0 Light Music  
 6.30 S.B. from London  
 7.45 S.B. from Cardiff  
 8.45 S.B. from London (9.10 Local News)  
 9.30 S.B. from Cardiff  
 10.30-12.0 S.B. from London

*(Northern Programmes for Tuesday in summary form appear on page 26.)*

# PROGRAMMES FOR WEDNESDAY (January 5)

**2.10 LONDON. 381.4 M.**

**1.0-2.0** CHARLES COTTERELL'S ORCHESTRA, relayed from Restaurant Fragon.

**2.45** Topical Talk

**3.0** Gwendoline Hill (Soprano), ETHEL OWEN (Violin), and ALICE B. SIT (Pianoforte).

**5.15** THE CHILDREN'S HOUR: Piano Solos by Evelyn Powell ('The Girl Who Was Kind,' 'Hughie Gee,' 'The Lass with the Squaky Voice' [Arthur Green], etc.) "strip of the Land at the Olympia City."

**6.00** CHORAL RECITAL by REGINALD FOOTT from the New Gallery Room on...

**6.20** THE WEEK'S WORK IN THE GARDEN, by the Royal Horticultural Society

**6.30** WEATHER FORECAST: FIRST GENERAL NEWS BULLETIN

**6.45** CHORAL RECITAL by REGINALD FOOTT (Continued)

**7.0** Talk by the Ministry of Health

**7.15** THE FOUNDATIONS OF MUSIC

Bach's 48 Preludes and Fugues, played through consecutively at this hour daily throughout the month. (See article on page 6.)

**7.25** Mr R. SEDDON: 'The Garden of the Town'

LONDON town, grim and fog have driven many a country-lover to despair, but there is no reason why, with a little patience and skill, the Londoner should not relieve the monotony of grey bricks and mortar with flowers. Gardens have been formed in the most unlikely places in the heart of the City itself, and, naturally, the more unlikely the place, the more welcome the garden will be. The London Gardens Club exists to propagate gardens and encourage gardeners in London and its vicinity, and Mr Seddon, who is its secretary, will carry on the good work in this evening's talk.

**7.45** JAMES LEONARD in Two Comedy Characters

'A KNIGHT TAKES'

by IAN MACLAUGHLIN: 'The Days of Auld Lang'

'A WIDOW'S WILDS'

Adventurous)

S.B. from Manchester

**8.0** by SIR FREDERIC COVEN, conducting some of his Lighter Music

Dr. WALTER SYKES MY BROTHER THE

DAVENTRY: 'The Butterflies' Ball'

In Fairyland

(a) Flower Fairies; (b) Moonbeam Fairies; (c) Dance of the Witches

Covette, 'Yellow Jasmine' (The Language of Flowers), Set I

Lover's Minuet (Old English Dance), Set II.

Wistaria (Will You Dunes With Me?) (The Language of Flowers), Set II.

FROM the earliest days of my youth,' Sir Frederic Cowen has said, 'I was intended for music. Even if I rack my memory I cannot discover that I ever had the opportunity of thinking of or choosing anything else.' Even so, not many musical youngsters achieve an Operetta at eight—Sir Frederic's first. It was written to a libretto by a girl cousin, and its title was *Gorsedd*. 'It had a run of two consecutive nights in the Royal Opera House back parlour,' we hear—doubtless, to smotherous applause from the entire cast!

Sir Frederic, who came to England from Jamaica in 1858, four years before the important event described above, has been composing and conducting ever since.

His Overture, *The Butterflies' Ball*, is delicately and daintily orchestrated, with many trifles and flutterings on Flutes, light converse of the Wood-

wind and Strings, and so forth. There are suggestions, too, of the delicious languor of a summer's afternoon.

**8.45** MOZART

played by HILDA DICKERSON  
Tenth Sonata (K. 331)

THE First Movement is one of those trim, dapper productions that, if it does not make up for lack of originality, is agreeable speechless in a style so rounded and polished that our attention is pleasantly if not deeply engaged.

THE Second Movement would, one feels, be a tiny Orchestral piece. In a straightforward, placid way, it forms just the right contrast to the buoyant First Movement, and the minor-key middle part comes as a still more cool and restful interlude.



SIR FREDERIC COVEN

the famous composer and conductor. To-night he will conduct the Wireless Symphony Orchestra in some of his own lighter music. (London 8.0.)

With the LAST MOVEMENT we are back in the mood of the opening of the Sonata, where all is brilliant, good-humoured and contented.

**9.0** WEATHER FORECAST: SECOND GENERAL NEWS BULLETIN; Local Announcements

**9.15** Topical Talk

**9.30-11.0** MY PROGRAMME

A Symphony Concert by ONE OF THE ORCHESTRAS

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m.** TIME SIGNAL, WEATHER FORECAST

**11.0** THE DAVENTRY QUARTET and DONNA DIXON (Soprano), KENNETH ARTHUR (Baritone), MAXINE MILLAR (Oboe), EVELYN RUSSELL (Pianoforte)

**10.20** S.B. from London

**3.45** S.B. from London

**7.45** S.B. from Manchester

**8.0** S.B. from London

**9.10** Shipping Forecast

**9.15** S.B. from London

**11.0-12.0** DANCE MUSIC: HAL SWAIN and his NEW PRINCES CANADIANS and ALFREDO and his BAND from THE NEW PRINCES RESTAURANT

**SIT BIRMINGHAM. 491.8 M.**

**3.45** THE STATION WIND QUINTET

**4.45** AFTERNOON TALKS: E. M. GRIFFITHS, 'Our Great Grandmothers' Poetry Books; GRACE MILLINGTON (Soprano)

**5.15** THE CHILDREN'S HOUR

**6.0** LOVELY PICTURES BY THE ORCHESTRA, conducted by PAUL RIMMER

Box-trot, 'My Love' Wood

Piano solo, 'A Super Girl' Stoppé 'on Moonlight' - - - - -

Piano duet, 'I'm a Little Bit Blue' - - - - -

Voice, 'Cassino Suite' - - - - -

March, 'Liberals' - - - - -

Overture, 'The Island of Capri' Offenbach

**6.23** S.B. from London

**7.45** S.B. from Manchester

**8.0** SCHUBERT PROGRAMME

THE BIRMINGHAM STATION ORCHESTRA, conducted by JOSEPH LEWIS  
Overture to 'Florabras'

S. HUBERT had bad luck with the Opera, *Florabras*. Too late the libretto was found to be unprofitable, and so the music was wasted.

The Overture is a splendid witness to its Composer's ability to write powerfully dramatic, forceful music.

GLADYS JOINER (Soprano), S. C. COTTERELL (Clarinet) and NELLIE DALIAWAY (Pianoforte)

The Shepherd on the Heights (For Soprano Voice, Clarinet and Pianoforte)

O. NEETON

Minuet in D (for Strings only)

The Erl King (Transcribed for Orchestra)

The 'Unfinished Symphony' Second Move

"

**THE ERL KING**, one of the finest dramatic songs in existence, pictures a father who is hethening home on horseback, carrying his sick child. The ghostly Erl King, a figure of ill-omen, flits with them, unseen and unheard by the father, but both seen and heard by the boy.

It will be possible to follow, in this transcription, the action in each verse of the song, thus: The hard riding through the night (verse 1), the boy's terror at seeing the ghostly figure (verse 2), the Erl King's wheedling invitation (verse 3), the boy's renewed terror and the father's attempt to comfort him (verse 4), the Erl King's second invitation (verse 5), the boy's last outcry and the father's consolation (verse 6), the Erl King's grasp of the boy (verse 7), and the boy's death (verse 8).

**8.45** S.B. from London (9.10 Local News)

**8.45-9.00** VARIED PHASES

OPERATIC

Overture, 'Figaro' ..... Mozart

George Baker (Baritone) and Orchestra

Madame (Don Giovanni) ..... Mozart

Orchestra

Selection, 'The Lily of Killarney' ..... Benedek

SOLO ITEMS

GLADYS JOINER

Charming Child - - - - -

The Tryst - - - - -

S. C. COTTERELL

Spring Idyl - - - - -

Love - - - - -

George Lakin - - - - -

Mannequin - - - - -

Young Bachelor - - - - -

Wie Melodien Zittern - - - - -

Groteske - - - - -

MUSICAL COMEDY AND DANCE

Orchestra

Vocal, 'Angels' - - - - -

Fox-trot, 'Indian Love Call' (Rosa Marie) - - - - -

Friedl

Selection, 'Havana' - - - - -

Stuart

# PROGRAMMES FOR WEDNESDAY (January 5)

**EBM BOURNEMOUTH. 326.1 M.**
**2.45 Afternoon Topics**
**4.0 THE STATION TWO**

 March, "Cavatina"  
 Overture, "Opera Bouffe"  
 Valse, "Mon Rêve"

 Finck  
 Hildebrand

**4.25 WINIFRED ASHER**

 Song Cycle, "The Moon Dream"  
 Back of the Moon  
 Dream of Nights  
 The Man in the Moon  
 Be My Love

Eric Coates

**4.35 OCTET**

 Two Russian Numbers  
 "On the Volga"; Russian Cradle Song  
 Entr'acte, "The Fairy Tarapinsapoun"

 Kroll  
 Phillips

**4.50 WINIFRED ASHER**

 Soldier, Come and Play for Me  
 Song of the Little Folk  
 A Tip  
 Advice

 Margaret Phillips  
 Eric Coates  
 Oliver Butterworth  
 Molly Coates

**5.0 OCTET**

 "Gambelle" Suite, ...  
 Pizzicato, Manuel; Violin, Peter

F. Ross

**5.15 THE CHILDREN'S HOUR**
**6.0 THE STATION TWO**
**6.20 S.B. from London**
**7.45 S.B. from Manchester**
**B.D. 11.0 S.B. from London \$10 Local News**
**EWA CARDIFF. 353 M.**
**12.30-1.30 Lunch-Time Music by the LONDON CONCERTISTS, relayed from Cox & Cafe**
**4.0 THE DANCESTERS: Music by THE LONDON CROPSPEAKS, relayed from Cox & Cafe**
**4.45 MISS MARY ROBIN, "Beautifying the Home—Fashions in Furnishings"**
**5.0 Pianoforte Recital**
**5.15 THE CHILDREN'S HOUR**
**6.0 MR. S. PENNATT, "Our Neighbour the Moon"**
**6.0 Light Music**
**7.45 S.B. from London**
**7.45 S.B. from London**
**8.0 MUSIC**

The Wizard Who Knows

**8.10 THE STATION ORCHESTRA conducted by VICTOR LEWIS**

Twenty-Sixth Psalm ..... Muriel

**8.20 S.B. from London**
**8.30 S.B. from London \$10 Local News**
**9.30 MUSIC AND DRAMA**

THE STATION ORCHESTRA, conducted by WENDELL BREATHWHITE

Dance of the Tumblers from

"The Snow Maiden"

Flight of the Bumble Bee ..... R. Kelly Korshakoff

from "The Fairy Tale of the Tsar Sultan"

ON the first day of Spring in the Kingdom in which the Snow Maiden lives, all young people who wish to wed come to receive the Tsar's blessing at a gathering held in the woodland. The clowns' dance rounds off the day.

The plot of the Opera, *The Fairy Tale of Tsar Sultan*, is a folk-story somewhat like that of Cinderella. The exiled Tsarevitch transforms himself into a swan and visits his father. The Flight of the Bumble Bee comes from the Second Act of the Opera; the bee returns over the sea and flies round his beloved, who is at present in the form of a swan.

**9.40 MR. ERNST WEINSTEIN: Solo Piano**

 The Love of Youth ..... F. Ross  
 The Young Girl ..... From "Carmen"  
 Song of the Earth ..... Eric Coates

**9.50 CEDRIC SHARPE: Solo Violoncello**

 Minuet ..... Cedric Sharpe  
 Minuet ..... Cedric Sharpe  
 Tarantella ..... Raimond Sharpe

**10.0 "TALFY'S WIFE"**

 A Play in One Act by BERTIE N. GRIFFIN  
 Produced by Gordon McConachie

Rosalind Evans (A Private Detective)

 David Evans (Her Husband, a Member of the Mercury Brotherhood) ..... Gordon McConachie  
 Robert Cressall (A Member of the Mercury Brotherhood) ..... Ian McLaren

In a Major Role

WHEN a wife, who is a private detective, discovers that her beloved husband is a forger, what course should she take? "Talfy's Wife" solves this intricate problem in a dramatic and unexpected manner.

Rosalind is tall and handsome with a capacious-like air about her. She evidently adores Talfy, who is young, fair, boyish and exuberant.

Picture the Evans flat in Battersea. The room is dark but for a faint gleam of firelight. An open door discloses a corridor and a hat rack. Talfy enters from the corridor talking to Robert Cressall, a sturdily built man with a strong, rustic

**10.20 ORCHESTRA**

Prelude, No. 8, "La Fille aux Cheveux de Lin" (The Girl with the Flaxen Hair) ..... Debussy

 For Solo Violin and Quartet—arr. Moulton  
 Solo Violin, LEONARD BOYFIELD

**10.30 MARGARET WILKINSON**

 To Welcome You ..... A. George Thomas  
 Whimsy & Snowflake ..... Lisa Lehmann  
 Baby and Me ..... Montague Phillips

**10.40 CEDRIC SHARPE**

 David of the White Rock ..... Mr. Sharpe  
 Recuerdo ..... Piero ..... Piero  
 Ave Maria (With Orchestral Accompaniment) ..... Max Bruch

**10.55-11.0 ORCHESTRA**

Overture, "Figaro" ..... Mozart

**ZZY MANCHESTER. 384.6 M.**
**3.45 Orchestral Music from the Piccadilly Picture Palace**
**4.45 HERBERT DEVEREUX (Baritone)**

 There's a Land ..... F. Ross  
 Red Devon by the Sea ..... on stage  
 Danny Boy (Londonderry Air) ..... arr. Weatherly  
 Sonderbacher John ..... on stage

**5.0 AFTERNOON TOPICS: Father BERNARD DE LAURENTIUS: Birds at the Window**
**5.15 THE CHILDREN'S HOUR**
**6.0 Light Music**
**6.21 Royal Horticultural Society's Bulletin**
**6.30 S.B. from London**
**7.45 JAMES BERNARD in Two Comedy Characters**

 'A Nippy Tokou' ..... By Ian McLaren from "The Days of Auld Lang Syne"  
 'A Widow's Wit' ..... Anonymous


Mr. RONALD CULIFFE  
conducts the Todmorden Boys Chor  
this evening  
[Manchester 8.0.]

Mr. CEDRIC SHARPE  
plays a group of solos chosen from the  
Musical Drama music from New York  
[Manchester 8.0.]

Miss FLORA McDOWELL  
takes the leading part in "Talfy's  
Wife" the one act play [Cardiff  
8.0] on broadcast at

Mr. GEORGE BAKER,  
baritone, sings in the "Varied  
Phases" Concert from Birmingham  
between 9.30 and 11.0 to-night.

# PROGRAMMES FOR WEDNESDAY (January 5)

## 6.0 NEGRO SPIRITUALS AND MODERN CHORAL SONGS

The Tonbridge Boys' Choir

Presented and Conducted by RONALD CONNIEF  
Tonal Music from "The Grange"

## Negro Spirituals

Deep River, Go Down Moses; Gwanna Lay  
Down Molt Hordan, Keep A-Linchin' Along  
O Didn't It Rain!, Oh Peter, Go Right A  
Way To It

## Characteristic Modern Songs

Prologue (Le Coq d'Or) *Domenic Arduini*  
(Song by R. Lister LINDNER)  
Chant Indien (Sadko') *Binski Korakow*  
Fever *Wulfrid Brampton*  
Love Went A-Riding *Frank Bridge*  
A Song of London *Cyril Scott*  
Dirge *Herbert Hughes*

Arioso *John Gurney*  
Canticle *Howard J. Green*  
Meditation *Malvina Thompson*

Vocal Solo  
I sing for Art (Tosca) *P. P. Tosti*  
by HERBERT BECKETT,

Norman Folk Songs  
I Can Bring You Chickens When I  
Want 'em Boy! Where Am I  
Home? My Religious Duties.

Dirge by O'Donnell  
Holy Angels In Heaven Blest *F. C. L.*  
Lend Me Your Aid (Irish)

8.45 S.B. from London (8.10 Local News)

## 9.30-11.0 AN IRISH LANDSCAPE

MOLLY O'CALLAGHAN (Soprano)

CAROL FOGARTY (Irish Soloist)

Tunes *arr. T. H. Morrison*  
Overture, "Shamus O'Brien"

Molly O'Callaghan  
The Fairy Tales of Ireland .....  
Believe Me If A' Those Endearing Young Men

Overture  
We're the Wind Geese *Hamilton Harty*

Carols *arr. T. H. Morrison*  
Schubert and Finale, "It's a Symphony" *Stanford*

Music for the Stage  
The Lover's Curse .....  
Open the Door Safely .....

Down By the Sally Gardens *arr. T. H. Morrison*  
Ode in the Silly Night

Carols *arr. T. H. Morrison*  
Orchestra

First Irish Rhapsody *Stanford*

## 6KH HULL 288.5 M.

3.30 Light Music

4.0 Afternoon Topics

4.15 Friend's Quartet, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

## 7.45 VOCAL AND INSTRUMENTAL

Ernest A. Smith (Tenor)

My Dreams ..... *arr. T. H. Morrison*  
At Darrow ..... *arr. T. H. Morrison*, Odman  
Phyllis Has Such Charming Grace *Jesse Wilson*

## 7.55 FAIRFETT EVANS In Selections from his Repertoire

■■■ GEORGE SMITH (Soprano)

Piano: *John Blounting*Flute: *John*

The Dragon's Lair

■■■ ROY ELLIOTT (Pianoforte)

Piano: *Roy Elliott*Violin: *John*

Fantasy Pieces

Why It's Dream Vision

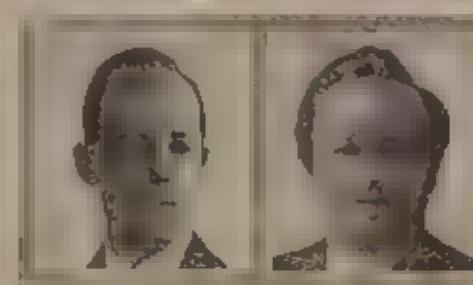
Two Studies

Voluntaire in A Flat

■■■ ROBERT BORTH and ERNEST A. SMITH

Farewell to Summer ..... *Robert Johnson*So That You Love Me ..... *Campano*A Night in Venice ..... *Lionel Power*

■■■ 8.45 11.0 S.B. from London (8.10 Local News)



Mr. Roy Elliott (left) gives a short pianoforte recital from Hull at 8.15, and Mr. W. R. Allen, baritone, sings in the Swansea Statute's Concert to-night at 7.45

## 2LS LEEDS-BRADFORD. 277.8 M. & 264.2 M.

11.30 12.30 P. M. *On* *the* *air* *relayed*  
*from* *Field* *&* *Uafe*, *Couture* *at* *Street*. *Leeds*.

4.0 THE BRADFORD SYMPHONY *Concerto*, relayed  
from the Brindley Theatre, Leeds

5.0 Miss DOROTHY NICHOLS, Songs by Hermann  
Löns

For the Green, *Adagio*, A Chorus of Roses

5.15 T. CARLTON'S HOME STUDIO Party Play  
"Iv and the Beast"

6.0 Music : Interlude

6.20 Royal Horticultural Society's Bulletin

8.30 S.B. from London

9.45 S.B. from Manchester

8.0-11.0 S.B. from London (8.10 Local News)

## 6LV LIVERPOOL 237 M.

4.0 AFTERNOON TALKS *W. A. MARTIN* "Work  
and Pleasure on the Gold Coast"

4.15 MOSTARIA'S SYMPHONICS, relayed from the  
Edinburgh Cafe Ballroom

5.15 THE CHILDREN'S HOUR

6.0 MOSTARIA'S SYMPHONICS, relayed from the  
Edinburgh Cafe Ballroom

6.20 S.B. from Manchester

6.30 S.B. from London

7.45 S.B. from Manchester

8.0-11.0 S.B. from London (8.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

11.30 12.30 Morning Concert relayed from Daventry

3.45 THE MIRADO CAFE ORCHESTRA, conducted  
by FREDERICK BOTTRELL

## 4.45 Music and Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.15 MARK HODGKINSON (Pianoforte)

6.20 S.B. from London

## 7.45 THE ALHAMBRA PLAYERS (Dance Music)

I A SARGENT (Songs at the Piano)

Grandma's Proverbs *Ida Sargent*Bad and Naughty *J. Gallally*The Little Blue Bonnet *V. Henery*A Tisket, A Tasket *Ida Sargent*Dear Old Mum *S. Lewis*

## HERBERT NORMAN (Tenor)

To Danica *Roger Quilter*I'm Far From the Land *Frank Lambert*This Old Day *Leonard*

## IDA BARRETT

Songs from "The Fish Shop" *May B. Braks*

## THE ALHAMBRA PLAYERS (Dance Music)

■■■ 8.45 S.B. from London (8.10 Local News)

## 9.30-11.0 EVENING CONCERT

A. E. SIMPSON (Solo Voice)

■■■ 11.0 *Concerto* *arr. P. J. Morris*

## THE THREE ACES (Entertainers)

Imagination *Potter and Jules*I Eat *John* *arr. Potter and Jules*I'm a *Potter and Jules*Dear *What the World is Young* *Potter and Jules*Our *Old Budget* *Potter and Jules*

## A. E. SIMPSON

Solo de *Concerto* *arr. P. J. Morris*

## The Three Aces

More Occurrences *arr. P. J. Morris*Lonesome *Dawn* *arr. P. J. Morris*Out in the New Moon *Haw*T. A. *Get up to Ace* *arr. P. J. Morris*Home *Apartment* *arr. P. J. Morris*

A. A. P. 10.45 S. G. GARNER

A Song *Can't You Hear Some Voices* *arr. P. J. Morris*

Words from the Rubaiyat of Omar Khayyam

## ELAINE CARLIS (Soprano)

## GLADYS JONES (Contralto)

## HARRY STEVENS (Tenor)

## MARK MELLERS (Baritone)

Quartet: Wake for the Sun has *arr. P. J. Morris*  
into Flight

Harry Stevens: Before the Phantom of Faës  
Morning died

Mark Mellers: Recit., "Now the New Year  
reviving Old Desires"

Harry Stevens: I am Indeed has Gone With  
All his Rose

Quartet: Come Fill the Cup and in the Fire  
of Spring

Harry Stevens: Whether at Meshapur or  
Babylon

Gladys Jones: Recit., "Ah, not a Drop that  
from our cups we throw," "I sometimes  
Think That Never Blows So Red"

Fiske Caron and Harry Stevens: Duet  
"A Book of Verses underneath the Bough"

Mark Mellers: Myself when Young; Recit.,  
"Ah, Make the Most of what we Yet may  
Spend"

Gladys Jones: When You and I behind the  
Veil are past

Elaine Carlis: But if the Soul can Fly the  
dust Aside, I Sent my Soul through the  
Invisible

Harry Stevens: Alas, that Spring should  
vanish

Gladys Jones: The Worldly Hope Men set  
Unto Hearts upon

Elsie Caron: Each Morn a thousand Rose  
buds, you say

Harry Stevens: Recit., "Ah, Fill the Cup"

"Ah, Moon of my Delight"

Mark Mellers: As then the Tulip from her  
morning sun

Quartet: Alas! that Spring should vanish

## PROGRAMMES FOR WEDNESDAY (January 5)

**SPY**            **PLYMOUTH.**            **400 M.**

- |           |   |
|-----------|---|
| 11-8-12 0 | George EAST and his QUARTET, re-<br>laxed from Popham's Restaurant  |
| 3.30      | Orchestra relaxed from Popham's Restau-<br>ran.                     |
| 4.0       | All sorts Topics  |
| 4.15      | TEA TIME MUSIC THE ROYAL HOTEL TWO,<br>directed by ALBERT FULLERSON |
| 5.0       | WALTER WITREWAY (Bass-Baritone)                                     |
| 5.15      | The CHILDREN'S HOUR   |
| 6.0       | Musical Interlude   |
| 6.20      | S.B. from London  |
| 7.45      | THE STATION ORCHESTRA, directed by<br>WILLIAM TANT                  |
|           | Overture, "Pampasida" , , , , , Hernández                           |
|           | Oscar MAINS Soprano)  |
|           | Voce d'Arte . 1   |
|           | One Fine Day's ****   |
|           | With Orchestra)   |
|           | By Me 14  |
|           | Melody Captain  |
|           | Interlude by  |
|           | I'm a Man By nature)  |
|           | Be My Baby  |
|           | W.I. +  |
|           | I Married a Wife  |
|           | My Wedding Day..  |
|           | Mixed Melodies  |
|           | Leave a Lot of Time   |
|           | Open the Bar  |
|           | Cheers  |
|           | Open the Window   |
|           | Take a Little Lesson  |
|           | No One Knows My Heart (arranged by G. Miller)                       |
|           | Mr. Bunter  |
|           | Tea Stand .   |
| 8-45-11 0 | S.B. from London (9-10 Lecce, News)                                 |

**SHEFFIELD.** 272.7 M

11.30-12.30 Gramophone Records (Dance Music)

4.0 Afternoon Topics Kate Baldwin, 'Washing Those Winter Woollens'

4.15 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Music Interlude

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 Mr J W PITTAKILL, 'Matlock and the High Tor'

8.0 S.B. from London & 10 Local News)

**9.30 NEW YEAR SCOTTISH CONCERT**

GEO. LAGODAULT AND T. ROBERT

THE CALDONIAN SINGERS, directed by Mrs MARGARET MACLEAN	
A Good New Year To All and A'	H. M.
The (Ladies' Voices)	
O Memory .....	H. Leslie
9.38 MARION MACMILLAN (Reciter, The Pie in the Oven ...	J. J. Bell

**946 STANLEY JERSON (Baritone)**  
He's to the Year that's Awa' .... John Dunlop  
We a Hundred Pounds ..... Lady Nasen

**B 54 INSTRUMENTAL QUARTET**

- |   |                                    |  |
|---|------------------------------------|--|
|   | Hebridian Airs                     | arr. for 't No Kennedy Fraser<br>Scotch Melodies |
| <b>10.4</b>   | Mrs JEFFERSON AND MARY ANGIE       |  |
| Duet  | The Rose is Wilted                 | Our Tykes do                                     |
| CALL  | Call Me Dear                       |  |
| Two Jacobite Songs                                    |                                    |  |
|   | Skye Boat Song; Coming Ye by Athol | 1  |
| <b>10.12</b>  | MARIA WILLIAMS                     |  |
| Burns Night at Fannilrac, from the Glasgow<br>Ballads |                                    |  |
| <b>10.20</b>  | STANLEY JESSON                     |  |
| Turn Ye to Me .....                                   | OLD HIGHLAND                       |  |
| Laird o' Capporen                                     | Long Ago                           | 1  |
| The Standard on the Braes O' Mar (Jacobite)           |                                    |  |
| <b>10.29</b>  | THE CALEDONIAN SINGERS             |  |
| The Fair Lassie Young                                 |                                    |  |
| To Banks and Braes .....                              |                                    | 1  |
| Part Road to the Isles (Hebridean)                    |                                    |  |
| Songs (Will Ye No Come Back Again? (Jacobite)         |                                    |  |
| <b>10.39</b>  | INSTRUMENTAL QUARTET               |  |
| Scotch Preludes .....                                 |                                    | 1  |
|   | 'AULD LANG SYNE'                   |  |
|   | A Skirl on the Bagpipes            |  |

6ST	<b>STOKE.</b>	268.5 M
4.0	The CAPITOL THEATRE ORCHESTRA, directed by 'Hondalo	
5.0	Appleton Town - A. RICHARDSON, 'The Origin and Nature of Clay'	
6.15	The Children's Hour	
6.0	Moscow Interlude	
6.20	S.E. from London	
7.45	S.E. from Manchester	

**8.14 SHORT ORCHESTRAL PROGRAMME**

THE NORTH STAFFORDSHIRE SYMPHONY ORCHESTRA  
THE Conductor JOHN CURR  
*Pastoral* Symphony. First Movement *Berlioz*

**8.15 Two English Dances in the Olden Style** *Chetham*  
Stately Dance; Graceful Dance

**8.25 SYDNEY RESSLER—Solo Flute**  
Two Movements from Concerto . . . . *Morgan*

**8.45-11.0 5 B from London** (9.10 Local News)

**ESX SWANSEA. 288.5 M**

Music, relayed from the Castro Cinema  
454 Union Square Records

5.0 Mr W E Jones Sig

### 5.15. Two Components, None

5.45	IN VARIED MOOD	
	<b>THE STATION OCTET</b>	
The Vow ...		Maga a
Song to Mimi at Dawn		A. 20
Song of Africa		Faraway
	<b>SEYMOUR COLLINS</b>	
In a Humorous Interlude		
OCTET		
Poi Pouri, 'From Pontius to Pilatus'		Moreno

■ S.B. from a writer

- |  |                  |
|--|------------------|
| <b>IN VARIED MOOD</b> (Continued).   |                  |
| <b>OCTET</b>   |                  |
| Selene-on, Morn's " "  | 1912             |
| W. R. ALLEN (Baritone)   |                  |
| Where er You Walk (Sempre) ,   | HANDEL           |
| A Ballad of Glyndŵr's Rising, 1450   |                  |
| Dolly  | E. T. CHAPIN     |
| Love Went A-Riding   | arr. L. Williams |
| I N Bridge's Love Went A-Riding, with a great sweep of voice, tone and a rush of Pianoforte brilliance, we have pictured to us the triumphant progress of Love, riding over the earth on a winged horse. | Bridge           |
| <b>OCTET</b>   |                  |
| Sensations, 'Il Trovatore' ,   | Verdi Parini     |
| W. R. ALLEN  |                  |
| The Vagabond ,   | V. Williams      |
| True Bo Dao ('Whate'er Hearts are True')   | arr. L. Williams |
| Song of the Flea   | Mesmerogsky      |

## Northern Programmes.

55C		GLASGOW		405 4 M	
3 0	DHD	A 0	000	000	0 0
0 0	0 0	0 0	0 0	0 0	0 0
0 5	0 0	0 0	0 0	0 0	0 0
6 0	0 0	0 0	0 0	0 0	0 0
7 45	0 0	0 0	0 0	0 0	0 0
8 20	1 0	0 0	0 0	0 0	0 0
0 0	0 0	0 0	0 0	0 0	0 0

# PROGRAMMES FOR THURSDAY (January 6)

**2LO LONDON. 361.4 M.**

- 1.45-2.0 The Week's Concert of New Gramophone Records
- 3.0 EVENING SERVICE FROM WESTMINSTER ABBEY
- 4.0 TIME SIGNAL, GREENWICH. Concert: EDITH BARTLETT (Soprano) and EVERARD DE PEYRE (Baritone) in Songs and Duets. MURIEL WARREN and DOROTHY FOLKARD (Duets for Two Pianos)
- 6.0 A. BONSET LAMM, "Up Hill and Down Dale"
- 6.15 THE CHILDREN'S HOUR: Songs by Harold Kimberley. "Monkey Lulu's Shop" (Maeve Marlowe, from "The Merry-Go-Round"), "Zoo Letters," by L. G. M. of the *Daily Mail*

4.0 Music by The Daventry Quartet

6.15 Market Prices for Farmers

8.20 The Daventry Quartet

8.30 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

8.45 Concert by the 3rd Putney Troop Boy Scouts

7.0 Capt. RALPH DE POMEREI, "Reminiscences of African Big Game"

CAPTAIN RALPH DE POMEREI has travelled all over the world, and is only recently home from the Far East; but he is to confine himself to his personal experiences of big-game hunting. A man in the hunter's paradise, where there are no signs of game, the lion, the buffalo, the gorilla, and the rhinoceros, can still be found.

7.15 THE FOUNDATIONS OF MUSIC

Bach's 48 Preludes and Fugues played through consecutively at this hour daily throughout the year.

7.25 Mr. Clotgh Williams, "Eliza and Mrs. Eliza"

**7.45 VARIETY**

CHOFFRAY GWYNNE (Syncopated Numbers); CLAPHAM AND DWYER (Entertainers); DORIS PALMER (Character Comedienne)

**1.45 MOZART**

Played by HILDA DERRICK  
Sonata No. 19, in F Major (K. 332)

Allegro; Adagio; Allegro assai  
THE Twelfth Sonata in F is a favourite work at the music lesson, and many pianists who rise to distinction retain their affection for it.

The First of its three Movements opens with a flowing melody that might have been written for a soprano to sing, and this vocal quality appears in all its turns.

It is still more evident in the Slow Movement which follows (as though the young soprano in this case would have to be an adept with her fingers).

The Third Movement is more a matter for fingers to deal with. It swings and rushes and jumps along, musically speaking, with a pretty exhilaration from beginning to end.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Topical Talk

**1.30 CHAMBER MUSIC**

THE ADELIA PLAYERS, JOSEPH SLATER (Flute), ANDREW DODD (Violin), ALEXANDER STAPLES (Viola) and GORDON BRYAN (Pianoforte)

Seventh Trio in C Minor for Flute, Violin and Piano ..... Bandel  
Fourth Sonata in E Minor for Violin and Piano ..... Mozart

MOZART wrote over forty Violin Sonatas, most of them marked by an extreme simplicity of texture and a daintiness that has been lost in later works of the same kind. Two of the forty are in the key of E Minor, and each of these consists of two sections only. Serenade in G for Flute, Violin and Viola (Op. 14a) ..... Mozart

MAX REGER (1873-1916) is one of the comparatively few modern Composers who have kept largely to classical models. His music has power and is closely woven; indeed, the thickness of texture and the richness of harmony amount sometimes to stodginess. Reger's works total nearly a hundred and fifty—a remarkable output for a man little over forty. Piano Solo, "Hymn to the Sun" Ramey-Korshakoff (New Concert Transcription by Gordon Bryan)

Prelude for Violin, Viola and Piano, from Op. 20 Jongen


**THE MICROPHONE IN THE ABBEY**

A corner of the choir stalls of Westminster Abbey, showing the microphones in position in front of the Precentor's desk. Evening is being relayed from the Abbey again to-day [London 30].

JOSEPH JONGEN, whose Programme follows, is next in the programme, is a native of Leida. A refugee in England during the war, he gave many concerts in London and the provinces as the Piano-playing member of a Quartet that included Mr. Leonid Tertis, the famous Viola player. He is now a Professor at the Brussels Conservatory.

Idylle for Flute, Violin, Viola and Piano ..... Alice Rowley  
(Specially Composed for the Aeolian Players.)

10.30-12.0 DANCE MUSIC: THE SAVOY ORCHESTRA AND THE SYLVANS from the Savoy Hotel

**5XX DAVENTRY. 1,680 M.**

10.30 a.m. TIME SIGNAL: WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and WINTFRED TAMPLIN (Contralto), ARTHUR DUDBURY (Tenor), W. A. GUTHRIE (Violin), DOUG SHEPPARD (Pianoforte)

11.20 S.B. from London

3.0 S.B. from London

7.45 'LONGSIDE O' LONDON for LATE O' LONDON: S.B. from Cardiff  
(See Cardiff Programme)

8.45 S.B. from London

9.10 Shipping Forecast

9.15-12.0 S.B. from London

**511 BIRMINGHAM. 491.8 M.**

3.45 THE STATION PIANO QUARTET: Leader, FRANK CARTER

4.45 AFTERNOON TOPICS: PRYLIS VIVIAN, Travel Talk: "Spain—Superstitions and Customs of a Sunny Land"; Margaret Ablethorpe (Pianoforte)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TUBBELL'S ORCHESTRA, from Prince's Café

6.15 S.B. from London

8.45 For Boy Scouts and Girl Guides

7.0 MR. W. B. THURSFIELD: "Producing a Play"

7.15-12.0 S.B. from London (9.10 Local News)

**6BM BOURNEMOUTH. 326.1 M.**

11.15-12.15 MIDDAY MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square.

3.0-3.30 SERVICE FOR THE SIXTH: Addresses by the Rev. J. F. THORNHILL, Vicar of St. Andrew's

3.45 Afternoon Topics

4.0 THE TENT MUSICAL CLUB: B. G. WESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.15 S.B. from London

6.45 For Scouts: News. Lieut.-Commander H. E. SANDERS, R.N.V.R., "Byways of Scouting Work"

7.0 MR. GEORGE DANCO, F.R.H.S., "Gardening"

7.15-12.0 S.B. from London (9.10 Local News)

**5WA CARDIFF. 363 M.**

12.30-1.30 LUNCH TIME MUSIC from the Carlton Restaurant

3.45 THE STATION TRIO: FRANK THOMAS (Violin); FRANK WHITFIELD (Cello); VERA WILSON THOMAS (Pianoforte)

Serenade (Les Millons d'Arquebus) ..... Drigo

Nocturne, Op. 31, No. 2 ..... Götter, arr. Kreis

WILLIAM WORSHAM (Baritone)

The Sighing Swain ..... Anon.

My Lovely Celia ..... George Monte

Faithful Friend ..... Anon.

Trio

Musical Moment ..... Rachmaninov, arr. Kreis  
Danse Macabre ..... Saint-Saëns, arr. Alder

WILLIAM WORSHAM

Serenade  
Rome of June  
Dream Entomological

Trio

Waltz from Serenade for Strings ..... Tchaikovsky, arr. Kreis

Serenade in A Major ..... Widor, arr. Trio

4.45 MR. RICHARD BARON: "An Afternoon with Shakespeare"

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

# PROGRAMMES FOR THURSDAY (January 6)

6.0 To STATION TWO

6.15 8.8 fm. *London*7.0 Prof W J GILBERTED How an Old Carter  
Revived—Modern Welsh Writers7.15 8.8 fm. *from London*

7.45 'LONGSIDE O' LONDON'

LAYS O' LONDON  
*Relayed to Daventry*OLIVE GROVES  
MABEL CONSTANDROUS  
JOHN RARK1.0 8.8 fm. *London* *Cardiff* *Warwick*"A man is tired of London, he is tired of  
London all that life can offer." —  
JohnsonYou must go to London for the most perfect  
entertainment in the world: the State Opening of  
Parliament.

Cockney Suite

A State Interlude

The King and Queen are going to open Parliament, and Piccadilly is crowded with onlookers.  
Pomp and pageantry, brilliant uniforms and  
military bands all combine to make a brilliant  
spectacle.7.50 8.8 fm. *London*Two Songs of Old London:  
Down Newgate Way

Rope Strawberries

With Orchestral Accompaniment

7.55 MABEL CONSTANDROUS

A Cockney Interlude

8.0 JOHN RARK

The Future Mrs. Atkins  
Knocked 'Em in the Old Kent Road } Characters  
My Old Dutch ..... }

8.18 ORCHESTRA

Cockney Suite

The Cockney Lover

The Cockney Whistle. "Art a Pint of Mad  
and Bitter" forms the heading thereof of a  
Cockney serenade8.23 8.8 fm. *London* *Cardiff* *Warwick*An Impression of Two Cockney Pictures at Work  
Est. Price 1/-You Like It? *London Calling*8.29 8.8 fm. *London*

Limousine Blue

Graham

8.33 The designation is no longer used.  
Put see be at the Bus Stop but <sup>not</sup> <sub>at</sub> her time her manner  
yet the place had their own and the ghosts end.

Here is a tune on Bus Route No. 68F

9.0 8.8 fm. *London*  
Chalk Farm to Camberwell from Beech-Brace'I'm sick for London again' (Reprise)  
I Like London (The Archetypes) .....8.39 8.8 fm. *London*  
Country Song ..... Kelsby8.45 8.8 fm. *London* 9.10 Local News9.10 8.8 fm. *London* 9.10 Local News  
Lays o' London

Cockney Suite ..... Kelsby

A Serious Interlude. The thought of one  
going the Cenotaph at Whitehall  
They shall not grow old, as we that are left  
grow old  
Age shall not weary them, nor the years ab-  
useAt the going down of the sun and in the  
evening  
We will remember them.—Lawrence Binyon9.25 8.8 fm. *London*

A Folk Star ..... Cavalier and West

9.40 OLIVE GROVES

The Nightingale of Leech Lane Inn ..... Oliver  
Sweet bird that singest at the noise of folly  
Most musical, most sweet, most holy. — M. Bon  
Go Down to Kew in June Time ..... Prey1.0 8.8 fm. *London* If the books be true, it is a native  
of Turkey, Persia, China and the Balkan  
Peninsula, but has many other foreign impor-  
tations; it has become thoroughly natural in  
England!

9.47 ORCHESTRA

Selection, 'A Prince of Renaissance'

9.57 MABEL CONSTANDROUS

A Cockney Interlude

10.7 ORCHESTRA

Selection, 'London Calling'

10.14 JOHN I. G.

Mafeking N.Y.C.  
The crowd, the bust and murmur  
Of this great love, the city's Canal  
Line, the C. & G. Line, the B. & T. Line10.22 8.8 fm. *London*Bank Holiday  
It is worth while living in London  
enjoy the country when you get to it10.30 12.0 8.8 fm. *London*

## 2ZY MANCHESTER. 384.6 M.

11.30-12.30 Mountain Music by the STREETS

Selborne, 'Ode to a Lily' (Bavarian Dances)

The Spring (Folk Song)

Waltz, 'Just a Cottage Smith' (Folk Song)

Ballad, 'Hawthorn' (Folk Song)

Fox-trot, 'No, No, That's Not My Girl' (Meditation and King)

4.30 Afternoon Topics

4.45 J. MEADOWS (Auto-Piano Recital)

5.0 ROSE SUTHERLAND (Recitation)

The Report ..... (Recitation)

The West Wind ..... (Recitation)

The Uninvited ..... (Recitation)

A Row in the Pit ..... (Recitation)

5.15 THE CARLOAN'S HOME: 'Ballade in G' (Recitation on the Cello by Uncle Sydney. A Talk

1.0 8.8 fm. *London* —Then and Now' by Auntie Vi, illustrated by Auntie Hilda, who will recite 'Blue

Birds' and 'The Ballad of the Five Flabbergasted Princesses' (Batchford)

5.0 Light Music

6.15 8.8 fm. *London*6.45 8.8 fm. *London* 7.00 8.8 fm. *London* Light Troop

7.0 'The Woman Behind the Job' —, We Interview a Lady Solicitor'

7.15 8.8 fm. *London*, 9.10 Local News9.30 POPULAR ORCHESTRAL PROGRAMME  
THE STATION ORCHESTRA, conducted by T. H.

Overture, 'Orpheus in the Underworld'

Offenbach



'LONGSIDE O' LONDON.'

The artists who take part in the programmes of 'Lays o' London' that Cardiff Station is giving to-night—  
M. Donald Davies, Miss Olive Groves, Miss Mabel Constanduros and Mr. John Rark.



# PROGRAMMES FOR FRIDAY (January 7)

**2LO LONDON. 381.4 M.**

10.20 *Lunch Time Music*—in the Hotel Marquis

**CONCERT**

CORNELIA WINDSETT'S BAND  
DOLLA MENDOZA CHRISTIAN (Soprano)  
ALICE MACQUEEN (Baritone)  
JOHN MASON (Violin)

4.0 *TIME SIGNAL, GREGORIANA*  
KETT (Continued)

5.0 *Mrs. ROMANÉ-JACKE, Three Pilgrimages*

LAST spring Mrs. Romané-Jacque gave a series of talks from London on the impressions that English customs and life made on a Japanese schoolgirl. These talks, which were very much appreciated at the time, have since been published in book form under the title of "How to Write Home." This afternoon she is to narrate three purely English "pilgrimages"—Writtlebury Castle and to the homes of two of the greatest of the nineteenth century—Sir John Lubbock and Sir Herbert

5.15 *The Children's Hour*: Items by Chodron. Songs by Rosamund Pilkington and Reginald Arnopp; Piano Solos by Dorothy Hussey and Peter Churchill; Violin Solos by Bernice Jarvis

6.0 *FRANK WESTFIELD'S ORCHESTRA*, from the Prince of Wales Playhouse

6.30 *Weather Forecast*, First General News

6.45 *FRANK WESTFIELD'S ORCHESTRA* (Continued)

7.0 *Mr. PERCY SCHOLE, the B.B.C. Music Critic*

7.15 *THE FOUNDATIONS OF MUSIC*: Bach's 48 Preludes and Fugues, played through consecutively throughout the month

7.25 *Mr. OWEN RITTER—On Cossacks*

7.45 *JAMES BONARD JR*  
*THE VOW*  
by Sir GILBERT PARKER, from Aldern Green  
of the N.Y.C.

*Characters*  
Dominique (a Boy)  
John Bagot (His Father)  
Father Corrado (a Priest)  
Gwen (A Hunter's hut, Labrador)  
S.H. from Manchester

**MAUD**

A Song Cycle, with Words by ALFRED LORD TENNYSON. Music by ARTHUR SOMERVELL. Sung by

FREDERICK RANALOW (Baritone). The Song Cycle introduced by Prof. GEORGE GORDON

ARTHUR SOMERVELL, Doctor of Music. He was born at Windermere in 1863. Since 1901 he has been H.M. Inspector of Music to the Board of Education. Of his many compositions, one of them on a large scale, the most important is his sonata, none more so than those for piano and violin. In 1900 he

8.45 *MOZART*  
Played by HILDA DEBENON

Fantasia in C Major (K. 4)

MOZART just follows the bent of his fancy wherever it takes him. The work, which is none the less to be admired for all its unorthodoxness, is very wayward in its keys. Those who are interested in these technical things may observe that it starts in C Major, makes some surprising modulations which lead into a definite, useful section in D Major, that this



**MACD**

*Maud, Maud, Maud, Maud,*  
They were crying as I came.  
These lines occur in Tennyson's "monodrama," which is the basis of the Song Cycle that Mr. Frederick Ranalow is to sing to-day  
London 8.0.]

breaks out into a vigorous quick Movement in A Minor which leads, after a Cadenza, into a gentle II Flat Movement. That the next quick section is in no particular key, and that the opening returns as a Finale.

9.0 *WEATHER FORECAST*, Second News

9.15 *Tuneful Talk*

9.30 *S.B.* *'PRINELLA'*  
or LOVE IN A DUTCH GARDEN

by ROBERT HARRIS, Arranged for Broadcasting

*Cast*—  
Pierrot  
Bastien (as Servant)  
Hawk, Kestrel, Quail, Myna, Doll, Rose,  
Tawdry, and Coquette Musicians  
Tenor (a Lured Singer),  
Prima  
Prim, Prado and Pravdy (three Amazons)  
Quer and Quaint (three Servants)  
1st, 2nd and 3rd Gardener, Boy, Love  
(a Statue)

Act I Scene A Garden enclosed by high hedges cut square. To the right a statue of Love, with viol and bow, stands over a fountain. To the left is a house with glass windows, the centre one projecting over a porch in which hangs a aged canopy. The three gardeners are discovered at work, trimming the hedges and pulling up weeds. Behind the further hedge the Boy's voice is heard.



Mr. FREDERICK RANALOW

the famous Macheath of "The Beggar's Opera," will sing the song-cycle "Maud" from the London Studio at 8 o'clock to-night

is rising away to the right. Its light on top of the hedge, and strikes the head of a man who is working in the garden. The sound of hives and working of bees is heard. Two gardeners enter the garden and work. All lights are out in the garden.

11.15 *... The same*. Three years have passed. It is sunset. The garden is overgrown, wild and neglected. The fountain is now grown and thick with creepers. The house-shutters are closed at but one or two a notice. The garden is in disorder, tools about in a haphazard and desultory fashion, piling them on a bench, or packing them in open hand-wraps.

THIS charming fantastic play is the joint product of one of the most sensitive of writers and artists. It is the author of "Angels and Men" and "The Light of St. Francis," and that remarkable man "Trimblyegg"—and of an acknowledged expert on the theatre, for Granville Barker has for been prominent amongst those who are keeping English drama on the right road. "Prinella" was produced at the Court Theatre during the notable period when Granville Barker and J. E. Vedrenne were making Sloane Square the most interesting place in the theatrical world.

**5XX DAVENTRY. 1,600 M.**

10.30 a.m. *TIME SIGNAL, WEATHER FORECAST*

11.0 *THE DAVENTRY QUARTET* and

DEBRY BARNERMAN (Contralto)

SYDNEY NORTHCOTE (Tenor)

MARIE DAHL (Vocalsolo)

MARY ANN TT (Vocalsolo)

12.30 *ORGAN RECITAL*

by CHARLES F. WARREN,

Organist and Director of the Choir, St. Mary's, Guildford. Relayed from St. Mary-le-Bow

First Mov. in The Number N. 1. Bach

Finale from Last in the Series. Brahms

Two Compositions. Franck

"O God Unseen, Yet Ever Near" Andante,

Sing to Jesus

Finale, Sonata in C Sharp Minor

David Harwood

10.20 } S.B. from London

3.0 } S.B. from London

9.15 S.B. from London

9.30 *MY FAIR LADY*,

by Lord Birkenhead

11.0 *DANCE MUSIC*: THE LONDON RADIO DANCE BAND from the Olympia Dance Hall

12.0 1.30 LEO VAN STRATEN'S RIVIERA CLUB DANCE BAND from the Riviera Club

**51T BIRMINGHAM. 491.8 M.**

3.45 *Loceda Picture House Orchestra*

4.45 *Afternoon Topics*: Mr. H. J. Astor, "Weeping of 1827," Gwendoline Nash (Contralto)

5.15 *The Children's Hour*: "A Sunset Story" (written by G. Bernard Hughes), told by James Jerm

6.0 *Harold Tralky's Orchestra*, relayed from Prince's Cafe

6.30 S.B. from London

7.45 S.B. from Manchester



## PROGRAMMES FOR FRIDAY (January 7)

**EST**      **STOKE.**      **289.5 M.**

4.0 Studio Concert: E. A. Wimber's Trio

5.0 Afternoon Topics from F. Gurney's Some Days at the Piano—(1) Beethoven

5.15 The Children's Hour

6.0 Musical Interlude

6.30 S.B. from London

7.45 JAMES BURKARD, in a Character Study, "The Vow," by Sir GILBERT PARKER, from "An Adventurer of the North"  
S.B. from Manchester

8.0 11.0 S.B. from London (8.10 Local News)

**ESX**      **SWANSEA.**      **289.5 M.**

4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema

5.0 Afternoon Topics

5.15 The Children's Hour

6.0 "M. Four and I," a short Logue Rehearsed by J. ...

6.30 S.B. from London

7.45 JAMES BURKARD, in a Character Study, "The Vow," by Sir GILBERT PARKER, from "An Adventurer of the North"  
S.B. from Manchester

8.0 11.0 S.B. from London (8.10 Local News)

## Northern Programmes.

**SNO**      **NEWCASTLE.**      **312.5 M.**

4.0 —Afternoon T. 4.5 5.5 6.0 7.45 8.1 9.0  
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**SSC**      **GLASGOW**      **405.4 M.**

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**2BD**      **ABERDEEN.**      **500 M.**

4.0 —Afternoon T. 4.5 5.5 6.0 7.45 8.1 9.0  
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**ZBE**      **BELFAST.**      **306.1 M.**

4.0 —The Station Orchestra, Miss Maude (Mezzo-Soprano)

4.45 Dance Music, The Station Dance Band, 8.0

Afternoon Topics 8.15 9.0 10.0 11.0 12.0 1.0 2.0

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## PROGRAMMES FOR SATURDAY (January 8)

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LONDON.

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**THE FOLK SONG HOUR**  
 T. P. A. E. S. P. D. P. O.  
 1. The Lark Ascending  
 2. The Lassie I Love  
 3. The Broom Busters  
 4. Sir Fyld, Hinnie  
 5. Hain Marley  
 6. The Dance of the Hours (La Gecconis)  
 7. The Dance of the Hours (La Gecconis) (Penchell)  
 8. Grace Ivell and Vivian Worth (Syncopated Songs)  
 9. As Long As I Have You  
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STANLEY FISCHER (Tenor)	
Songs My Mother Taught Me	Dorothea Lehmann
Ah! Moon of My Delight	
OCTOPUS (A Selection from Teo's Popular Songs)	... Mr. Godfrey Stanley Fischer
MOUNTAIN LOVERS	Square Brahma
I Passed By Your Window	Brahma
OPERETTA	
Fatol, The Hounds of Tippemery	Ameria
10.30-12.0 S.B. from London	

**6BM BOURNEMOUTH 326.1 M.**

11.15-12.15 MIDDAY MUSIC from Beale's Restaurant, Old Christchurch Road, directed by CLIFFORD STACEY	
3.15 Miss R. E. M. HUNT, Short Story 'The Brass Candelabrum'	
4.0 DASCH MUSIC from King's Hall Rooms, Directed by ALEX WADSWORTH	
5.15 THE CHILDREN'S HOUR	
6.0 ANNE FARRELL WATSON: A Piano Recital Scherzo in B Minor ... Nocturne ... Variations, Nos. 4 and 5 ... Faea	(Loppen Polka Grandes Rhythms Thomas Murray)
6.30 S.B. from London	

**7.45 'A YEAR IN AN HOUR'**

A Musical Review, written, composed and Produced by ERNEST LONGSTAFFE	
Interpolated Numbers by Various Composers	
THE LONDON RADIO DANCE BAND, directed by DENNIS O'NEIL	
Cost includes	
THOMAS BAXTER, ALICE VANE, DONALD MATHER, ERIN P. LORAM, PHILIP WADE, LUCILLE PARKER, THE WAGELLES CHORUS	
1.45 S.B. from London (9.10 Local News)	
9.30 MUSIC AND MALCOLM SCOTT	
THE STATION OCTET	
9.40 MALCOLM SCOTT	
*The Woman Who Knows*	
9.50 OCTET	
10.0 MALCOLM SCOTT	
Again	
10.10 OCTET	
10.30-12.0 S.B. from London	

**5WA CARDIFF. 353 M.**

3.0 CONCERT FOR BLIND AND DISABLED SOLDIERS AND BLIND WORKERS	
Provided by	
THE MARQUESS AND MARCHIONESS OF BUTE	
Relaxed from the Celtic Room	
THE STATION ORCHESTRA, conducted by WARWICK BRAUTAWNE	
8.0 Lila Time	Schubert-Guttmann
3.15 WYNNE AVELLO (Soprano)	
The Doile Song (Tales of Hoffmann), Offenbach	
The Lass With the Delicate Air	Arne
(With Orchestral Accompaniment)	
3.20 RONALD GOURLEY (Pianist, Blind Entertainer and Baffleur)	
Music and Humour	
3.30 ORCHESTRA	
Bacchanale (The Tales of Hoffmann), Offenbach	
March, 'Boys of the Old Beggar', Mendelssohn	
3.35 DENIS O'NEIL (Irish Entertainer)	
Father O'Flynn	Stanford
More Stories of Patsy O'Sullivan	
The Mountains of Mourne	French

3.45 VERA MCCORMIC: THOMAS (Pianoforte) Rhapsody, No. 6

3.50 SCOVILLE AND WHEDDON (Entertainers) Breezing Along With the Breeze

Gillespie Simmons and Wharton What I Want is a Proper Cup of Coffee

Weston and Lee Don't Let Us Say Good Bye Frederick Wheddon Sweet Child

Whiting

4.0 ORCHESTRA Suite, 'Hustic Revels'

Fletcher

4.10 WYNNE AVELLO Bird Songs at Eventide

Erie Coates

Dance Away

John Carey

A Spring Morning

Carey

4.20 RONALD GOURLEY More Music and Humour

# S.T. VALVES

ARE OBTAINABLE FROM THE FOLLOWING FIRMS.  
DON'T ALLOW YOUR RETAILER TO "PUT YOU OFF."

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Albert St.; Jolly & Cowlishaw, 6r, East St. **DOUGLAS, I.O.M.:** Express Photographic Service, 44 Athol St. **DUBLIN:** Irish Radio Stockists, 3, Crow St. **EDINBURGH:** Baird, 33, Lothian St. **EMSWORTH:** Mitchell, Stein Rd., Southbourne. **EXETER:** Pincock, 91, Queen St. **GLASGOW:** Blackadder, 107, Union St.; Radio Accessories, 192, Buchanan St.; Robb Bros., 69a, West Nile St.; Electrical Ohms, Ltd., 6, Bridge St. **GOSPORT:** Woodsford, C. W. Depot, N. 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Works, 170, High St. **LIVERPOOL:** Warbrick Bros., 5, Cook St. Arcade; Hoskins, 45, Whitechapel, Kelly, Ranelagh Street, Central Radio Fenwick St. **LLANELLY:** Thomas, Optician, Llancaia Bldgs. **LONDONDERRY:** McDowell, Strand Rd. **LOWESTOFT:** Parish, 82, High St. **MACCLESFIELD:** Newman, 34, Chestergate. **MANCHESTER:** British Wireless Corporation St.; Lomax, 15, Trafford Rd., New Radio Service, 47, Grafton St.; Potts, 3, Albert Place, Bridge St.; Wellworth, Withy Grove; Garnetts, Islington Grove. **MARGATE:** Kings Way, 22, Northdown Rd. **NEWCASTLE:** Owen, 2, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 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1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 1842, 1844, 1846, 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020, 2022, 2024, 2026, 2028, 2030, 2032, 2034, 2036, 2038, 2040, 2042, 2044, 2046, 2048, 2050, 2052, 2054, 2056, 2058, 2060, 2062, 2064, 2066, 2068, 2070, 2072, 2074, 2076, 2078, 2080, 2082, 2084, 2086, 2088, 2090, 2092, 2094, 2096, 2098, 2100, 2102, 2104, 2106, 2108, 2110, 2112, 2114, 2116, 2118, 2120, 2122, 2124, 2126, 2128, 2130, 2132, 2134, 2136, 2138, 2140, 2142, 2144, 2146, 2148, 2150, 2152, 2154, 2156, 2158, 2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474,

# PROGRAMMES FOR SATURDAY (January 8)

(Continued from page 28)

- 4.4 Light Music  
6.30 S.B. from London  
**7.15 BRITISH COMPOSERS SERIES**  
Lyt THISTLETHWAITE (Baritone)  
THE STATION ORCHESTRA, conducted by T. H. Jones

## ARTHUR (169)

B TWENTY-NINE years ago he died, so his death is to be followed by a short service at the organ of the Chapel Royal. Henry Purcell's genius was recognized in his lifetime, for he was appointed Organist of Westminster Abbey at the age of twenty, and a few years later he became, in addition, Organist of the Chapel Royal.

## OVERTURE

Suite from the Opera, "King Arthur".  
Overture: Introduction to Act II. I voly  
Canto: Horn, Bass, Drums, Rises, Grans  
Coda

## II. ARNE (1710-1778)

THOMAS ALGUSTINE ARNE, Doctor of Music, was a maker of good tunes, as where the Bee Sucks and Rule Britannia bear witness to this day. But for this precious gift, he would not have ranked with the musicians of history, and even with it he does not stand high among them. He was a writer of small things, some of them immortal.

## Lyt THISTLETHWAITE

Where the Bee Sucks  
Water Parted  
I. O Thou My God  
Arne

## CANTO

Fifth Suite: 1. Preludie, 2. Almand, 3. Courante,  
4. Sarabande, 5. Gobe

## CANTO

Overture to the Opera, "Artaxerxes".

## Lyt THISTLETHWAITE

More Love, or More Disdain  
All, How Pleasant 'Tis to Love  
I'll See Upon the Dog Star

## CANTO

Second Overture  
No. 2 in A

## 8.45 S.B. from London (9.10 Local)

## 9.30 VARIETY

THE AMAZON SIX DANCE BAND  
Fox-trot, "Who Taught You That?"  
Berg and Adler

Waltz, "Speak" ..... Nichols  
Hera Mykon Greek Mythology (1).

I Love Germany  
Young Pops ..... W. Scott Gordon  
"Dad" ..... Herbert and Jordan

DANCE BAND  
Fox-trot, "That Night in Araby"  
Buss and Snyder

Folk Song, "The" ..... C. M. Lusk  
New Mexico ..... John Wood

Love Me ..... K. Myung-kyu  
I'm a Man ..... Weston and Lee

Love Me ..... Weston and Lee  
Goodnight ..... Huberman and Small

Bye, Bye, Blackbird ..... F. J. Davis

## 10.30-12.0 S.B. from London

## HULL 288.5 M

4.0 Afternoon Topics Mr. M. A. R. H. estorff  
"Drama Through the Ages—(2) From Greece to Rome"

4.15 THE QUARTET, relayed from the New  
R. & B. King Edward Street

5.15 THE C. H. HORN

6.0 Musical Interlude

6.30-12.0 S.B. from London (9.10 Local News)

**2LS** 277.9 M. &  
25.2 M.

11.30-12.30 Field's Cafe Orchestra, relayed from Field's Cafe, Commercial Street, Leeds

4.0 THE TROCADERO DANCE It is relayed from the Trocadero Ballroom Bradford

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR Studio Party "A Grande"

6.0 Musical Interlude



Miss Gladys Morgan (left), contralto, sings four songs from Manchester this afternoon (5.0), and Miss Beatrice Richmond, soprano, takes part in the 'Request' Programme from Birmingham to-night at 7.45

6.30 S.B. from London

6.40 FOR FARMERS: L. E. W. LEES "The History of Horse Breeding"

7.0 12.0 S.B. from London (9.10 Local News)

## LIVERPOOL 297 M.

4.0 AFTERNOON TOPICS David W. Tapp  
Romance of the Muse (1)

4.15 MONTREAL SYMPHONY, relayed from The  
Edinburgh City Hall room

5.15 THE CHILDREN'S HOUR

6.0 MONTREAL SYMPHONY, relayed from The  
Edinburgh City Hall room

6.30 12.0 S.B. from London (9.10 Local News)

## SNG NOTTINGHAM 275.2 M.

11.30-12.30 Gramophone Recitals

3.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR

6.15 MABEL HODDERSON (Pianoforte)

6.30 12.0 S.B. from London (9.10 Local News)

## SPY PLYMOUTH 400 M.

11.0 12.0 GRANADA: 1st and 2nd Courses relayed from Poplars Restaurant

3.0 London Programme relayed from Daventry

4.0 Afternoon Topics

4.15 TEA TIME MUSIC THE ROYAL HOTEL TRIO directed by ALBERT FULLERIDGE

5.15 THE CHILDREN'S HOUR

6.0 LILLIE WARREN in a Pianoforte Recital

6.30-12.0 S.B. from London (9.10 Local News)

## SHEFFIELD. 272.7 M.

4.15 Orchestra relayed from the Grand Hotel

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30-12.0 S.B. from London (9.10 Local News)

## 6ST STOKE. 288.5 M.

4.0 1st and 2nd Courses relayed

5.0 Afternoon Tops

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30-12.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 288.5 M.

3.0 London Programme relayed from Daventry

5.0 Afternoon Talk

5.15 THE CHILDREN'S HOUR

6.0 A Short Pianoforte Recital, by T. D. Jones  
Sonata, No. 21, Op. 58 (The Waldstein) Beethoven  
The Humorous Blacksmith ..... Hundt

6.30 S.B. from London

7.45 S.B. from Cardiff

8.45 S.B. from London (9.10 Local)

9.30 S.B. from Cardiff

10.30-12.0 S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE 325 M.

1.30 3rd Courses relayed from the Grand Hotel

2.0 4th Courses relayed

2.45 5th Courses relayed

3.0 6th Courses relayed from the Grand Hotel

3.45 7th Courses relayed from the Grand Hotel

4.0 8th Courses relayed from the Grand Hotel

4.45 9th Courses relayed

5.0 10th Courses relayed from the Grand Hotel

5.45 11th Courses relayed

6.0 12th Courses relayed from the Grand Hotel

6.45 13th Courses relayed

7.0 14th Courses relayed from the Grand Hotel

7.45 15th Courses relayed

8.0 16th Courses relayed from the Grand Hotel

8.45 17th Courses relayed

9.0 18th Courses relayed from the Grand Hotel

9.45 19th Courses relayed

10.0 20th Courses relayed from the Grand Hotel

10.45 21st Courses relayed

11.0 22nd Courses relayed from the Grand Hotel

11.45 23rd Courses relayed

12.0 24th Courses relayed from the Grand Hotel

12.45 25th Courses relayed from the Grand Hotel

1.0 26th Courses relayed from the Grand Hotel

1.45 27th Courses relayed from the Grand Hotel

2.0 28th Courses relayed from the Grand Hotel

2.45 29th Courses relayed from the Grand Hotel

3.0 30th Courses relayed from the Grand Hotel

3.45 31st Courses relayed from the Grand Hotel

4.0 1st Courses relayed from the Grand Hotel

4.45 2nd Courses relayed from the Grand Hotel

5.0 3rd Courses relayed from the Grand Hotel

5.45 4th Courses relayed from the Grand Hotel

6.0 5th Courses relayed from the Grand Hotel

6.45 6th Courses relayed from the Grand Hotel

7.0 7th Courses relayed from the Grand Hotel

7.45 8th Courses relayed from the Grand Hotel

8.0 9th Courses relayed from the Grand Hotel

8.45 10th Courses relayed from the Grand Hotel

9.0 11th Courses relayed from the Grand Hotel

9.45 12th Courses relayed from the Grand Hotel

10.0 13th Courses relayed from the Grand Hotel

10.45 14th Courses relayed from the Grand Hotel

11.0 15th Courses relayed from the Grand Hotel

11.45 16th Courses relayed from the Grand Hotel

12.0 17th Courses relayed from the Grand Hotel

12.45 18th Courses relayed from the Grand Hotel

1.0 19th Courses relayed from the Grand Hotel

1.45 20th Courses relayed from the Grand Hotel

2.0 21st Courses relayed from the Grand Hotel

2.45 22nd Courses relayed from the Grand Hotel

3.0 23rd Courses relayed from the Grand Hotel

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4.45 26th Courses relayed from the Grand Hotel

5.0 27th Courses relayed from the Grand Hotel

5.45 28th Courses relayed from the Grand Hotel

6.0 29th Courses relayed from the Grand Hotel

6.45 30th Courses relayed from the Grand Hotel

7.0 31st Courses relayed from the Grand Hotel

7.45 1st Courses relayed from the Grand Hotel

8.0 2nd Courses relayed from the Grand Hotel

8.45 3rd Courses relayed from the Grand Hotel

9.0 4th Courses relayed from the Grand Hotel

9.45 5th Courses relayed from the Grand Hotel

10.0 6th Courses relayed from the Grand Hotel

10.45 7th Courses relayed from the Grand Hotel

11.0 8th Courses relayed from the Grand Hotel

11.45 9th Courses relayed from the Grand Hotel

12.0 10th Courses relayed from the Grand Hotel

12.45 11th Courses relayed from the Grand Hotel

1.0 12th Courses relayed from the Grand Hotel

1.45 13th Courses relayed from the Grand Hotel

2.0 14th Courses relayed from the Grand Hotel

2.45 15th Courses relayed from the Grand Hotel

3.0 16th Courses relayed from the Grand Hotel

3.45 17th Courses relayed from the Grand Hotel

4.0 18th Courses relayed from the Grand Hotel

4.45 19th Courses relayed from the Grand Hotel

5.0 20th Courses relayed from the Grand Hotel

5.45 21st Courses relayed from the Grand Hotel

6.0 22nd Courses relayed from the Grand Hotel

6.45 23rd Courses relayed from the Grand Hotel

7.0 24th Courses relayed from the Grand Hotel

7.45 25th Courses relayed from the Grand Hotel

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THEY BRING  
THE MUSIC NEARER  
THEY MAKE THE MUSIC  
CLEARER

*and yet they are no dearer*

than any other valves. Cosmos Valves are valves of sheer musical virtuosity. Sure, exquisitely sensitive and sympathetic, they give your set a new soul.

They are wonderful musicians, the Cosmos Valves, and keep their youth, knowing no fatigue. From Wireless Dealers everywhere.

**Cosmos**  
SHORT PATH  
RADIO VALVES  
*for all circuits*

Wholesalers only : MEYER-VICK SUPPLIES LTD., Metro-Vick House,  
155 Charing Cross Road, W.C.2. Proprietors : Metropolea-Vickers Electrical Company Ltd.

NOW "You can't possibly get wet in the  
**21/- Mattamac**"  
REGD  
19-OUNCE Featherweight STORMPROOF

Every "Mattamac" sold by us has been reduced by roughly 6/- in the £. This is the first time in the history of the business that we have done this.

Don't risk disappointment with no raincoat. Get the genuine which is labelled "Mattamac" beneath the coat-hanger.

WEIGHT

19 oz.  
FOLDS  
IN 0.195  
SIZE.

NOW  
**21/-**  
(Reg'd.  
Trade  
Mark)

IN 11 MODELS, 15 SHADES, 49 SIZES



Baled size 23/-  
MADE FOR EVERY OUTDOOR PURPOSE

"MATTAMAC" BOOKLET POST FREE

SENT ON 7 DAYS' FREE APPROVAL

To order a booklet, send a postcard or letter giving your name, address, and telephone number, and asking for a copy of the "Mattamac" Booklet. If you do not receive it within 7 days, return the postcard and ask for another. If you are satisfied with the booklet, send a postcard or letter enclosing a remittance of 6/- and we will send you the "Mattamac" Booklet.

Postage and packing extra 1/-

Order from Pearson Brothers, 45, Conduit Street, London, W.1.

"MATTAMAC" BRANCHES NOW OPEN AT

Midland Showrooms 134, NEW STREET (Next door to the High School), BIRMINGHAM

**BIG  
PRICE  
CUTS**

<b>21/-</b>	Baled Model Mattamac	NOW 21/-
<b>33/-</b>	Baled Model Mattamac	NOW 23/-
<b>40/-</b>	Duo Mattamac	NOW 35/-
<b>52/-</b>	Duo Mattamac	NOW 37/-

**T**HE featherweight Mattamac is the lightest raincoat in the world. It is made of a special fabric which is lighter than air. It is also waterproof. It is the best price in the world.

**"DUO-MATTAMAC"**

Double Fabric and Wear  
34 oz. Weight, 35/-  
Absolutely Waterproof.

Less than Double Weight and Price

The Duo-Mattamac is made of two layers of fabric. It is double the weight of the Mattamac, but it is also double the price. It is also double the thickness. It is also double the durability. It is also double the cost.

**REDUCED 6/- in the £**

To order a booklet, send a postcard or letter giving your name, address, and telephone number, and asking for a copy of the "Mattamac" Booklet. If you do not receive it within 7 days, return the postcard and ask for another. If you are satisfied with the booklet, send a postcard or letter enclosing a remittance of 6/- and we will send you the "Mattamac" Booklet.

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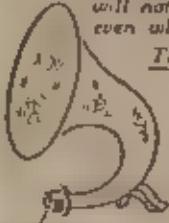
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"MATTAMAC" Booklet 7/-

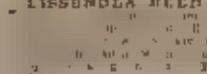
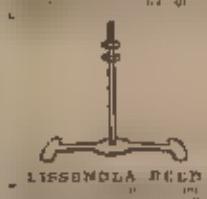
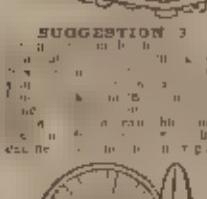
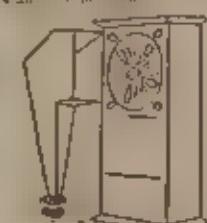
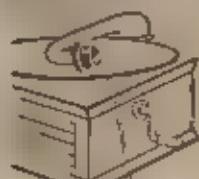
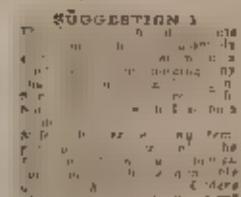
Postage and packing extra 1/-

Order from Pearson Brothers, 45, Conduit Street, London, W.1.

**G. FACTS ABOUT THE LISSENOLA**  
It is the one concentrated sound reproducing mechanism which can be used for every type of loud speaker. Five different types are referred to underneath. The volume it delivers is remarkable, its tones are definitely pure, it will not distort, it will not resonate, even when used on 220 volts.



There are many worthless imitations



## A SIEGE OF SHOPS —History has repeated itself

In the Christmas of 1925 thousands were unable to obtain the Lissenola Loud Speaking Unit they so much desired in time for Christmas. But in the Christmas of 1926 those who were disappointed before were now delightedly listening. Thousands still, however, this year found dealers' stocks of the Lissenola Unit exhausted. Radio dealers have literally been besieged for the Lissenola Unit and the Lissenola Horn. We are sorry for any disappointments.

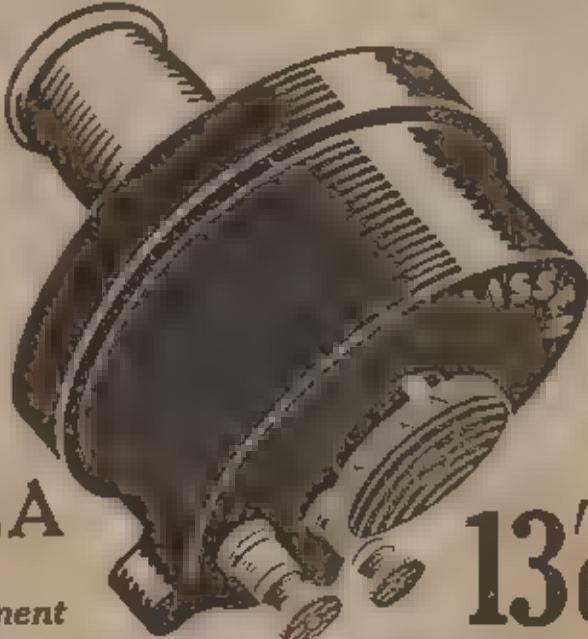
*In addition to the Lissenola we have produced an ingenious stand which takes the Lissenola Unit and an upright horn. Those who have built a horn from the full size diagrams and instructions given with each Lissenola Unit will appreciate this new addition. It has been made inexpensive to give Lissenola users the opportunity of possessing it.*

Price 3/-

### AN UPRIGHT HORN

An upright type of Lissenola Unit will make its appearance within the next few days—14in. flared, price 17/6. Your dealer should be asked to get one for you.

The Lissenola Unit with upright horn and new stand complete is now the only British made fully sized loud speaker selling for 24/-.



## LISSENOLA

*Made golden-toned for your enjoyment*

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director THOMAS N. COLE

13'  
6

L.T.D.

# WE COULD HAVE SOLD THIS TRANSFORMER FOR 23/6—

*but decided we would give radio users everywhere this wonderful new transformer at only one-third of that price in order to gain supremacy among transformer makers of the world. The price of good radio transformers has been high—LISSEN only is made at low.*

When users who have tried it write and say that it is far better in performance than the expensive transformers which have broken down in their sets, and which the new LISSEN has replaced—and when the trade use it largely in their own built-up sets because they prefer it to any other transformer in their stock—when tens of thousands of users acclaim it as the greatest amplifying transformer of their experience—when LISSEN *knows* it to be good when LISSEN has withdrawn in its favour all the previous expensive LISSEN transformers which had been on the market and largely sold for several years past—that surely is striking proof of supremacy in a transformer and a gratifying justification of the LISSEN policy of huge production and direct-to-dealer distribution which cuts out all wholesale profits.

## AND IT IS A GREAT CHOKE AS WELL AS A GREAT TRANSFORMER:

by the simple act of connecting two of its four terminals together we have found it to be a great choke. Your dealer will tell you how easily it can be used as a Choke.

Transformer and Choke coupled amplifiers give greater and better volume per stage than resistance-capacity coupled amplifiers (popularly referred to as r.c. circuits) and less skill is required in balancing the circuit to suit the valves used.



## FOR USE AS A CHOKE:

All you have to do is to connect together the terminal marked O.P. to the terminal marked T.S. Then take a connection from the remaining two terminals, and you have a HIGHLY EFFICIENT CHOKE. Your dealer will show you how easily you can do this if you do not already know. Ask him.

Test this new LISSEN as a Transformer against the most expensive Transformer you know of. Test it as a Choke against the best capense Choke you know of. If within seven days you find a better Transformer or a better Choke, no mat er how high its price, then take the new LISSEN back to your dealer. It is significant that LISSEN has unhesitatingly withdrawn in favour of this new LISSEN all the previous expensive LISSEN transformers which have been on the market for several years.

USE IT AS A TRANSFORMER—USE IT AS A CHOKE, either way it AMPLIFIES FULLY EVERY NOTE, EVERY TONE, EVERY HARMONIC, EVERY OVERTONE. Never again pay a high price for a transformer—that new LISSEN will replace any transformer mentioned or used in any circuit. Choose your own transformer, and your own parts. Remember there are many advertising manufacturers, and that they expect a share of the use and mention of their products in any circuit published in periodicals. You can gain in performance and in economy if you choose your own transformer and other parts, for LISSEN now gives you keen prices as well as LISSEN quality.

**8' GUARANTEED  
86 FOR 12 MONTHS**

Turns ratio 3 to 1. Resistance ratio 4 to 1.  
Use it for 1, 2, or 3 stages L.F.

It is suitable for all circuits and all valves you will want to use.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOS. N. COOK

## CLEANED ENERGY—

THE energy in the LISSEN New Process Battery is CLEANED, LIKE FILTERED WATER. Use it and you find your loud speaker taking on a new, a natural tone, much different from what you have been used to.

The unique new process with the chemical combination by which this LISSEN Battery is made, is secret and known to no other battery maker.

This UNMATCHED Battery keeps your loud speaker fresh-voiced till the end of the evening—no other high tension battery can compare with it for loud speaker work.

And in the night it builds up within itself, and you find it night after night

with undiminished readiness yielding that splendid service which, once you have used this LISSEN, will decide you never to risk any other battery.

A LISSEN Battery is always fresh when you get it—and always brimful of new energy.

It is not dear—for our new direct-to-dealer policy of distribution cuts out all wholesale profits for your benefit.

Obtainable at any dealers—but take no substitute. Ask firmly for "LISSEN New Process," and come determinedly away if you have any difficulty, and send direct to factory. No postage charged, but please mention dealer's name and address.

*Rated at 60 volts—this LISSEN New Process Battery goes considerably over.*

# 10/6

(Price would have been  
13/- but for new  
policy.)



Here your LISSENOLA working all night unvarying tone from a good loud speaker and a good battery can do for you.

*Buy a better battery for Christmas radio.*

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director THOMAS H. COLE

615



# "The Popular Two"

## EVER READY WIRELESS BATTERY

**66 VOLTS**      PRICE **9'6**

This new "Ever Ready" battery is constructed on the same principle as the No. W.16S (standard 66 volt unit) of a slightly smaller size. It is designed particularly for use with the smaller receiving sets.

We claim that it will give *better service than any imported cheap foreign* battery.

It is put up in distinctive brown metal containers, and brass sockets are fitted for three-volt steps. On sale everywhere.

Complete catalogue of "Ever Ready" standard sizes and voltages for every wireless purpose sent free on request.

THE EVER READY COMPANY (GREAT BRITAIN) LIMITED,  
Hercules Place, Holloway, London, N.7.

RECD TRADE MARK

# "EVER READY"

## BRITAIN'S BEST

# BATTERIES

"Ever Ready" Wireless Dry Batteries (of suitable capacity) are the cleanest and most efficient units for High Tension supply. They are trouble-free and ensure the purest amplification.

# A Real Advance in Battery Design for HIGH TENSION

## Exide TYPE WJ

### *Some unique features*

The ordinary type of accumulator plate loses its charge and becomes sulphated, so that its full capacity cannot be used, if the cells be left for any considerable time, especially if they are already partially run down.

This is exactly what a high tension battery has to put up with, so that the ordinary plate is obviously unable to do itself justice, and the problem demands a new and special type of cell not subject to sulphation or loss of charge when standing partially run down.

Exide High Tension Batteries, type WJ, comprise cells of new and special design specifically developed for this duty, which they fulfil with a degree of success which has surpassed the most sanguine hopes of their designers, in the admiration of the whole electrical industry, and has not been approached by any other make of battery.

Their plates are of a special nature, differentiating them entirely from all other types or makes.

They will stand for six months at least without detriment or loss of charge, even when partially run down, so that their full capacity is available though the discharge be spread over such periods. They can then be recharged, and, reasonably cared for will last for years.

Their discharge is steady, free from fluctuations, and ensures pure reception against a silent background that is a revelation.

They provide the most satisfactory source of H.T. in existence, superior to any other H.T. battery, definitely superior to any battery eliminator, and infinitely superior to dry batteries, which give an uneven and noisy discharge, deteriorate rapidly and then need complete renewal. In spite of their advanced design, their price is low, and they are cheaper than dry batteries in the long run.

TYPE WJ  
2,500 milli-amp. hrs.  
**15/- per 20-volt unit.**

BEWARE OF IMITATIONS  
Dry Batteries are out of date.

TYPE WJ  
2,500 milli-amp. hrs.  
**9d. per volt.**

# Exide

THE LONG-LIFE BATTERY



The Sign  
of  
Skilled Service.



Advertisement of The Chloride Electrical Storage Co. Ltd., Lifford Junction, Near Manchester

AN  
IDEAL  
NEW YEAR  
GIFT

Obtainable from  
all reputable  
dealers.

# NOW YOU CAN WORK

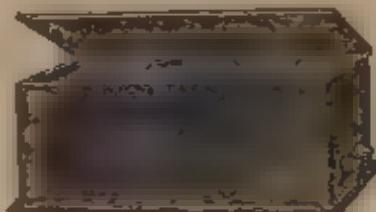
*a Loud  
Speaker*

NOW you can put away your headphones and forget for ever the strain of listening to faint signals amid the tiresome noises of street and home. Instead, just a lazy lying-back in your chair, drowsily listening to the loud speaker filling your room with a pure, accurate reproduction of what is taking place in the studio. All this from your Crystal Set with not a valve or an accumulator in the place. Was there ever such a boon?

Anyone who lives within fifteen miles of a broadcasting station (or eighty miles from Daventry) can now work a Loud Speaker direct from a Crystal Set without the aid of a single valve. That is the achievement which S. G. Brown, Ltd., (the makers, you know, of the famous Brown Loud Speakers) have made possible by the invention of the Brown Crystal Amplifier.



*from your  
Crystal Set*



*with the*

**Brown**  
*Crystal  
Amplifier  
without  
Valves*

S. G. BROWN, LTD., Western Avenue, North Acton W.3.

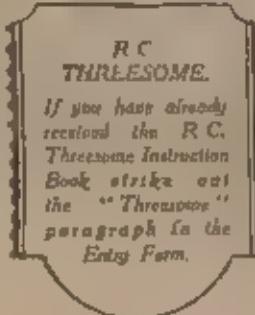
Retail Showrooms 19, Mortimer Street, W.1. 11, Moorfields, Liverpool. 67, High Street, Southampton. 10, Newgate Street, Newcastle. 2, Lower Parliament Street, Bristol. Circus House, Westgate Road, Canterbury. 2, Union Street, Belfast, N. Ireland.  
2, Lower Parliament Street, Bristol. Circus House, Westgate Road, Canterbury. 67, High Street, Southampton. 10, Newgate Street, Newcastle. 10, Union Street, Belfast, N. Ireland.  
Howard & Cook & Co. 4, Queen Street, Birmingham. Robert Green & Son, 1, Union Street, Belfast, N. Ireland.

**Write Five words  
for  
£105**

Nothing to buy—no entrance fee—no annoying rules. Just write a phrase of five words about EDISWAN Valves and comply with conditions given on the right.

ALL YOU HAVE TO DO

Read the simple conditions. Fill in  
\*Entry Form. Write on a sheet of  
paper the names and addresses of  
five friends who own wireless sets.  
Write a simple phrase of five words,  
which expresses the superiority of  
EDISWAN Valves. Your wireless  
dealer will tell you all about them and  
give you literature. Pin together the  
slogan, entry form, and list of five  
names; seal the envelope. Use 1½d.  
postage stamp. Post to EDISWAN.



First prize -	-	-	£.05
Second prize	-	-	£.55
Third prize	-	-	£.25
Fourth prize	-	-	£.15
Fifth prize	-	-	£.10
Fifty prizes of	-	-	£.50
Fifty R.C. Threesomes			
Receiving Sets with royal blue			
etc.			

## **RULES & CONDITIONS**

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**FILL IN ENTRY FORM—TEAR OUT and  
ENTER THIS SIMPLE COMPETITION TO-DAY!**

# EDISWAN

<b>ENTRY FORM.</b>	P. 34 - 26
<b>To the EDISON SWAN ELECTRIC CO. LTD.</b> (Publicity), 12/15, Queen Victoria Street, E.C.4.	<b>Name</b>
I agree to enter this Competition in accordance with the Prizes, Rules and Conditions contained in the Competition Entry Form, and I further agree to observe and obey all the Rules, Conditions and Instructions contained in the <b>Edison Swan Electric Co. Ltd. Instruction Book</b> and any other document or paper which may be issued by the Company.	<b>Address</b>

# RADIO FOR THE MILLION



Perfect Radio -  
This book brings it home to you

FOUR WONDERFUL CIRCUITS  
WITH FOUR BLUE PRINTS

**PRICE**

Every wireless amateur will welcome this great opportunity to build quickly and at little expense up-to-date receivers in keeping with the new high standard of modern valve design, made possible by the Mullard P.M. series of Radio Valves with the wonderful P.M. Filament.

"Give us master circuits for your P.M. master valves," has been the demand from thousands of P.M. Valve users.

Here is your chance. Get this free book, "Radio for the Million." Gives you new radio outlook and endeavours for 1927.

The chapter "The Choice of a Receiver," alone, is a gold mine of lucid information.

Get your copy at once and make your existing components, with a few extras, bring greater zest to your radio pleasure.

Fill in the coupon to-day.

# Mullard

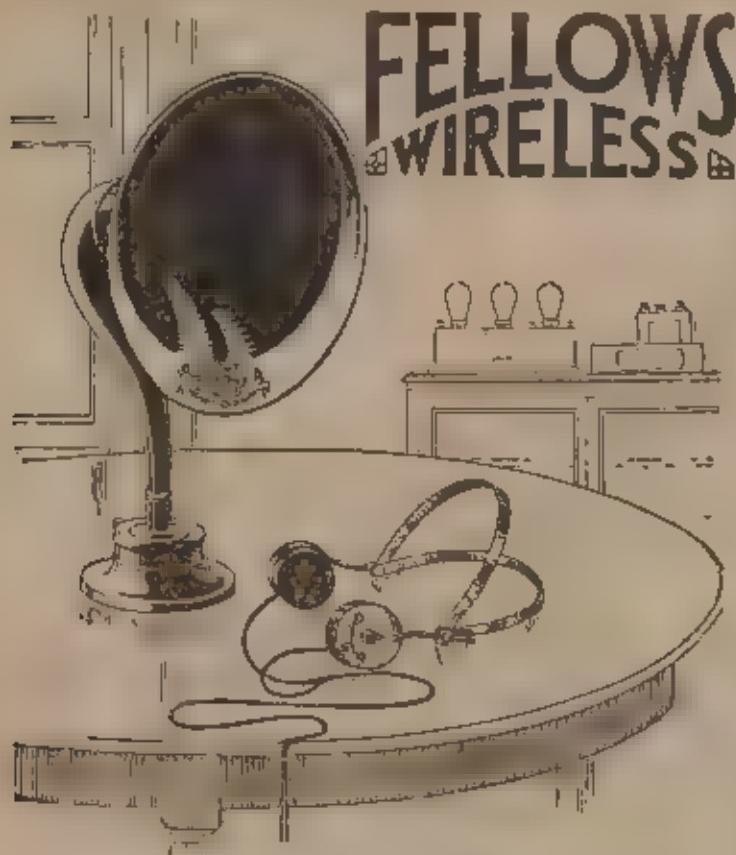
THE • MASTER • VALVE

THE VALVE WITH A PUBLISHED  
NATIONAL PHYSICAL  
LABORATORY TEST

The  
Mullard Wireless  
Service Co., Ltd.  
Mullard House, Denmark St.,  
London W.C.2

Please let me have, free and at once, a  
copy of "Radio for the Million" price 1/-  
either direct or through my nearest radio dealer.

Your Name M. ——————  
Address —————— T



## FELLOWS WIRELESS

**Better value than this simply does not exist.**

### THE VOLUTONE - 45/-

(Carriage forward)

A really handsome full size loud speaker, giving rich, natural reproduction sufficient to fill a large room. It stands 20 inches high, has an adjustment for controlling volume, and makes a fitting addition to the most expensive set.

### THE JUNIOR - - 13/6

(Carriage forward)

is now offered in an improved form, 19 inches high, adjustable stand, for 13/- (carriage forward). It will fit any ordinary room with clear sweet tones, and being designed throughout by experts, it will give results with which no loud speaker assembled at home from parts can hope to compare.

### FELLOWS HEADPHONES - 11/6

(Postage 6d.)

complete with cords, weigh only 6 ounces. They are sensitive to the weakest speech and music, are extremely comfortable, and being made of Duralumin, they will neither rust nor tarnish.

All goods are sent on 7 days' free trial and your money is willingly refunded if you are not completely satisfied.

**SEND YOUR ORDER NOW.**

**FELLOWS, PARK ROYAL, N.W.10.**

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5.5 volts 0.4 amps.	2 volts 0.2 amps.	4 volts 0.1 amps.
9/-	11/-	12/-
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Postage and Packing: 1 Valve, 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

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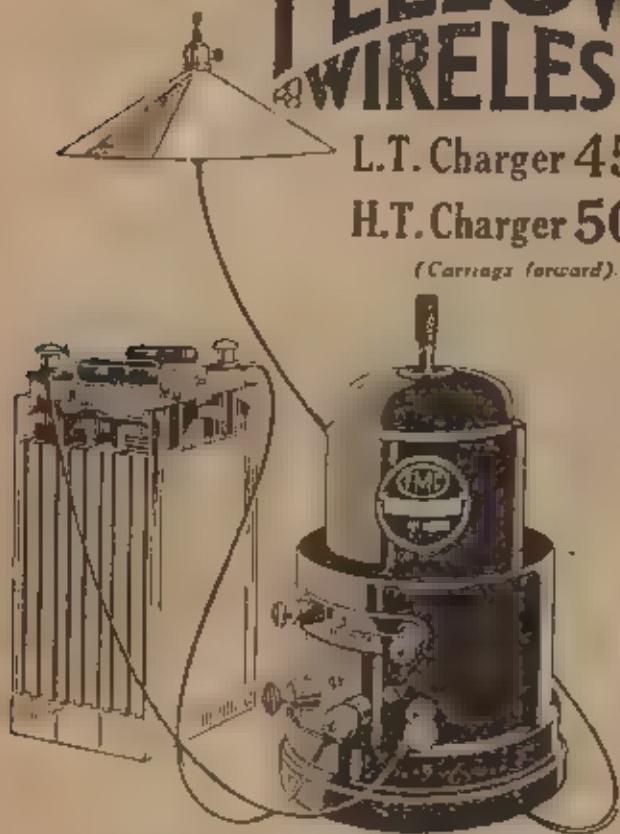
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L.T. Charger 45/-  
H.T. Charger 50/-

(Carriage forward).



## —now charge your H.T. Accumulators

If you have Alternating Current (A.C.) Electric Light you can now charge both H.T. and L.T. Accumulators at home. The New H.T. Accumulator Charger can be supplied for use with any common A.C. Lighting Voltage, to charge H.T. Accumulators in batches of 60 volts at a time. It is just as simple in operation and general appearance to the L.T. model shown above, and it is equally easy to use. Just plug the plug of the H.T. Lamp Holder into the socket of the set the motor running, connect up the accumulator to be charged, turn longer if required, it will do more work than charging.

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If you have Alternating Current you cannot afford to be without a Fellows Charger. It saves us cost many times over in convenience, reliability and economy.

L.T. Charger for 4 or  
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45/-

H.T. Charger  
60 volts  
50/-

By remitting full cash value you can have either H.T. or L.T. model on 7 DAYS' FREE TRIAL. If you are not more than satisfied we will return your money in full.

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# Osram Valves

for TONE & POWER

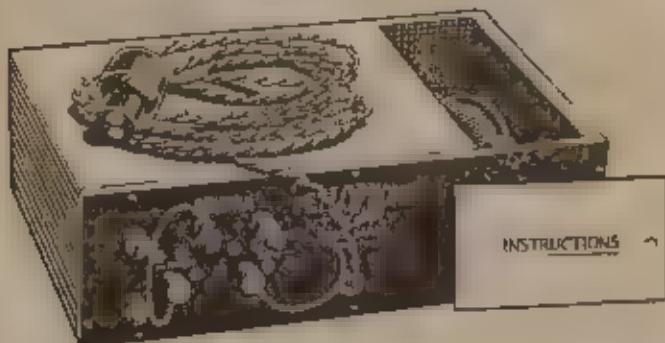
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Address of the General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

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Type B Unit for  
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£4 : 10 : 0.



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All you have to do is to plug the adaptor of the Mains Unit into a lamp holder, switch on, and an inexhaustible supply of H.T. current is at your disposal!

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5. SINGLE OR MULTI VOLTAGE. These Units, whether for A.C. or D.C., are made in two TYPES. Type A. delivers a single valve only of H.T. Voltage. Type B. delivers three separate valves, two of which are variable over twelve tappings, thus enabling the exact required voltages to be applied to several valves at once. (For further description see pages 28 and 29 of our Catalogue No. 10.)
6. SEVEN DAYS' FREE TRIAL. You can have a Fellows Mains Unit on seven days trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

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Kone  
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Model C

3 gns.

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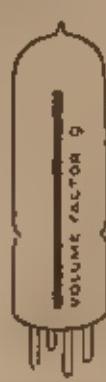
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(Props.: The Birmingham Small Arms Co., Ltd.)

Whatever set you use fit B.S.A.—Standard Valves.

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Loud Speaker  
Valve. Type AML  
6/25.



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Typical 2 volt  
General Purpose  
Valve.

Volume of sound is desirable, and indeed necessary for realistic reproduction, but volume at the expense of quality is eminently undesirable. Volume is obtained by amplification, and distortionless amplification can only be obtained by using the right valve—a valve with a volume factor. For volume with quality you may safely use the

## AMPLION LOUD SPEAKER VALVE

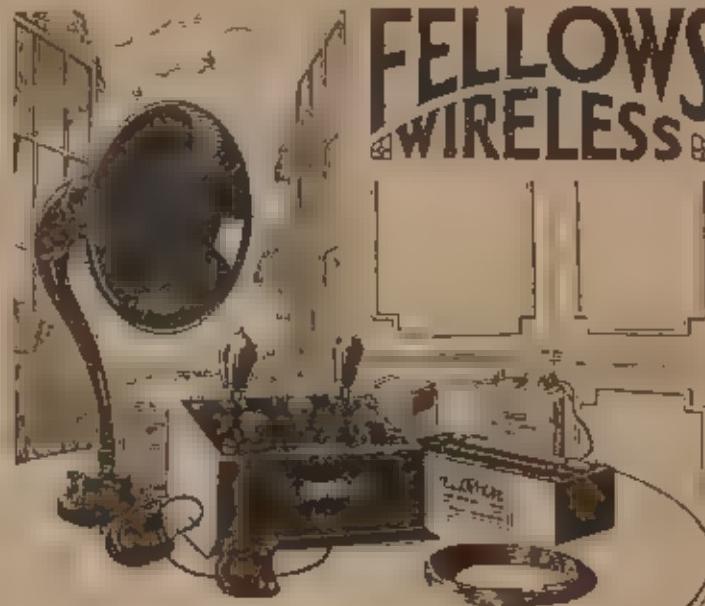
6-volt. Type AML 6/25  
Volume factor 10.5

2-Volt. Type AML 2/30  
Volume factor 9.0

**22/6**

**18/6**

Obtainable at all accredited AMPLION Stockists, Radio Dealers and Stores.



**£6.15·0**

COMPLETE AS BELOW

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H.T. Battery (Fellows) 44V	6.6	18.6 (2) £1.4.0 (2) £1.12.0		
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Aerial, Insulators, Wires, Instructions	1.0	3.0	3.0	3.0
Headphones (H) or Junior Loud Speaker (LS)	(H) 1.6 (LS) 13.6 (LS) 13.6 (LS) 13.6			
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Deferred Payment. With Order	24.6	38.4	44.9	57.0
6 Monthly Payments of	12.3	19.3	22.5	28.8

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which working admirably at from 3.7 to 4 volts can be run a rect from the 4-volt accumulator without resistance of any kind.

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There are Lustrolux Economy Combinations for all voltages.

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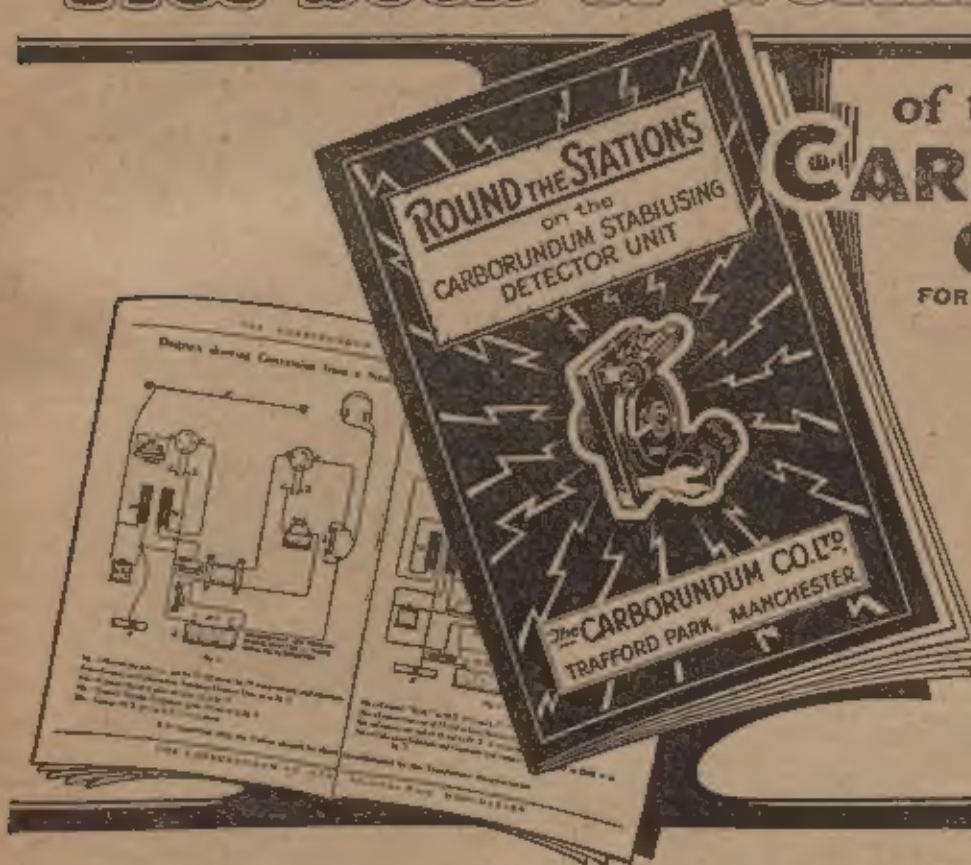
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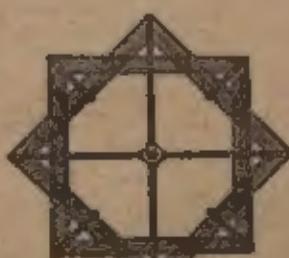
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**LAMPS  
THAT  
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40	1/10	1/10	...
60	2/-	2/-	2/-
100	...	2/10	...
200	...	6/-	...

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Watts	Volts and Prices		
	50 V.	100 V., or BDV.	200, 210, 250
10	1/2	...	...
20	1/2	...	...
30	1/2	1/4	...
60	1/2	1/4	...

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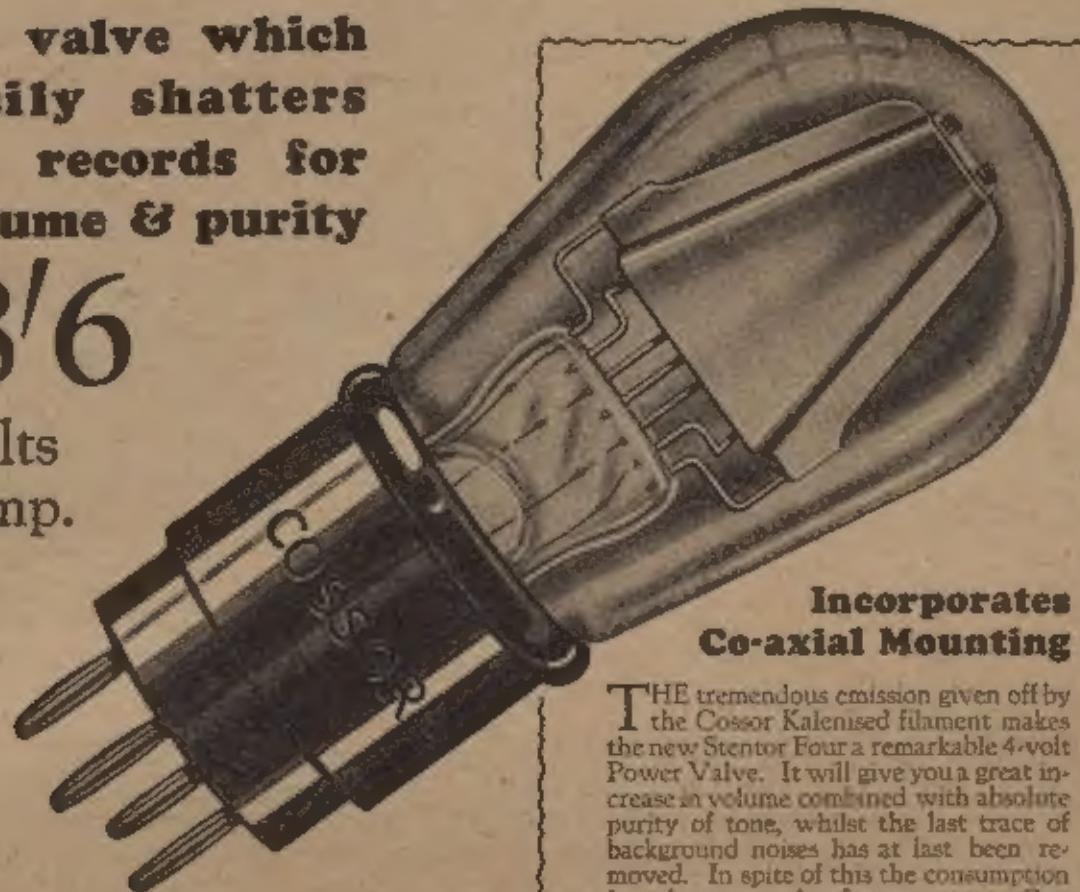
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**18'6**

4 volts  
.1 amp.



### Incorporates Co-axial Mounting

THE tremendous emission given off by the Cossor Kalenised filament makes the new Stentor Four a remarkable 4-volt Power Valve. It will give you a great increase in volume combined with absolute purity of tone, whilst the last trace of background noises has at last been removed. In spite of this the consumption is only one-tenth of an ampere. One power stage with a Stentor Four gives greater volume than two ordinary valves. This is an economy you must appreciate. The Kalenised filament is of exceptional length. Its emission surface is enormous. Under the system of Co-axial Mounting (exclusive to Cossor) the twin filament, the grid and the anode are securely held in life-long alignment. Individual movement is absolutely impossible. The characteristics of the valve cannot change and absolute uniformity is automatically guaranteed.

See your Dealer without delay. The demand is already very large—if he is out of stock further supplies will reach him within the next few days.

**With the new  
Kalenised  
Filament**

# Cossor

—the Valve which  
serves you longest



## THE NEW 2-VOLT POWER VALVE D.E.P. 215 ♂ Price 18/6

IMAGINE an Albert Hall recital. Music of compelling grandeur rolling up into the heights of the domed roof; massed sound perfectly expressed, yet, when released to the full, admirably controlled. The baton rules that though the sound may be overpowering it is never jarring or distorted. *This is just how the D.E.P. 215 handles great volume. It brings the full magnitude, the vast depth of massed sound, always with unbroken smoothness.*

The Marconi type D.E.P. 215 VALVE is a 2-volt Power Amplifying Valve for final stages of low frequency work. It may also be employed as a detector with a grid leak and condenser, with 40 volts High Tension. Its mechanical construction is exceptionally robust, and it is entirely free from microphonic noises. The filament consumes very little current. At the maximum anode voltage (120 v.) it gives sufficient emission for normal working at 1.8 volts.

*Write for the Marconi Valves*  
Literature — containing detailed particulars of the D.E.P. 215 and other types.

If an adjustable resistance is inserted and the valve is run carefully and consistently at 1.8 volts, a much longer life will result than if it is used on the full 2 volts. Type D.E.P. 215 has a low impedance with a high mutual conductance; it will handle considerably more power, and give a distinctly better volume and a rounder, fuller tone than any other 2-volt power valve.

The Marconi International Marine Communication Co., Ltd., require Six qualified Wireless Operators.  
Apply in Service Manager, Marconi House, Strand,  
London, W.C.2

F.D. volts ..	2.0 max.
F.D. current ..	0.15 amps.
Anode volts ..	120 max.
Amplification factor ..	6.25
Impedance ..	6250 ohms.

Registered Office:  
Marconi House, Strand, London, W.C.2.  
S.P.O. 709.

THE MARCONPHONE COMPANY LIMITED



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